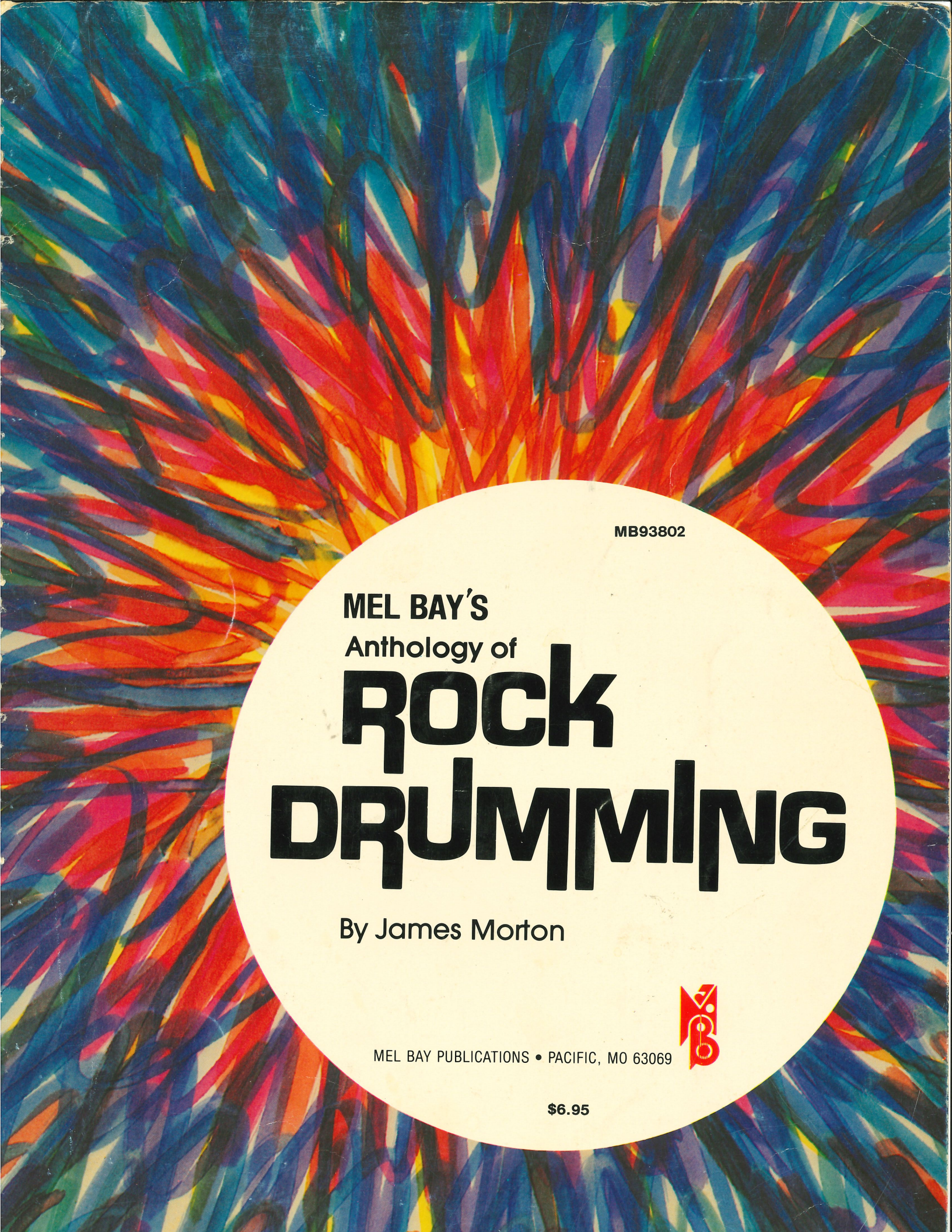
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MEL BAY'S

Anthology of

ROCK DRUMMING

By James Morton

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INTRODUCTION

While driving home one evening after a day of teaching, I heard a song on the radio that had a particularly interesting drumbeat.* As I was mentally analyzing the rhythm, I wondered why there wasn't a book on rock drumming containing transcriptions of what drummers were actually doing, to supplement the many books on the market that describe how they do it. To be fair, such books are indeed necessary and helpful, but it occurred to me that such a book as what I had in mind would be both practical and instantly applicable. One learns a craft by doing what that craft entails (that is why I urge my students to get into playing and performing situations as often as possible), and a book of this nature would certainly be a step in that direction. After some correspondence with the people at Mel Bay, it was decided that such a book should be published. As I dwelt on the idea of this project, the concept of this book took on a different look, and I began to get very excited about the possibility of an historical collection of rock beats—an anthology of the rhythms that helped make rock music become the force it is today. That became the goal, and after months of research and several thousand hours of listening to tapes and records, this text is the result. It is my hope that it fulfills the expectations one would have of an anthology.

The word "anthology" is a Greek-derived word which literally means "collection of flowers." Its traditional use conveys the meaning, "a collection of literary pieces" (like a book of poetry). "Anthology" in its contemporary use suggests a collection on any subject, with an emphasis on historical perspective. For an anthology to be faithful to its subject matter, three factors must prevail. First, an anthology must be historical. It is hard to believe that rock music is entering its fourth decade of existence. At its inception, few critics gave rock and roll much chance for a long life, and many prophesized early extinction—but here it is today as the dominant force in today's music. The fact that it is still with us today, despite many changes, is evidence of rock's staying power. In fact, I believe rock's affinity for change and absorption are the reasons for its survival. The reader should find every decade from the 50's to the 80's well represented here.** Since no anthology of any ongoing phenomenon such as rock music will ever be complete, it is my desire that this text be updated periodically to stay current.

* The song was "Working In The Coal Mine," (recorded by Lee Dorsey). See page 82.

** Rock has always suffered an identity crisis at the hands of the critics. In 1962, the rather insipid "Alley Cat" (recorded by Bent Fabric) was awarded a Grammy for "best rock and roll recording of the year." Its inclusion is in the interest of historical perspective. See page 16.

Secondly, an anthology should transcend all styles, past and present. Here, the writer's objectivity is fully tested. Personal preferences must be cast aside in pursuit of balance. Again, the reader should be satisfied, for virtually every shade of rock drumming is presented here, from highly sophisticated funk beats to the most primary of rhythms. Rock is truly a musical melting pot, absorbing cultural influences from the farthest corners imagineable, from Indian ragas to West Indian reggae. The hybrids developed from these musical combinations are what sustain rock as the most fascinating, interesting, and surprising musical force of this century.

Interspersed among the pages of this book are profiles of various well known drummers, each reflecting a different style. Incidently, in the course of my teaching duties, I am often asked what I think about a particular style of music. My answer is that the wrong question is being asked. Since taste for a style is a subjective value, and one is free to like or dislike a style, a more objective consideration ought to be whether or not the song (not the style) is musically sound. The variables of melody, dynamics, creativity, tastefulness, sensitivity, etc., are factors that should be weighed, rather than a blanket judgement on a certain style. A style, like differing art forms, is not "good" or "bad." It is either performed well or it is performed badly. Its acceptance is a matter of preference.

Third, an anthology must cover the spectrum of appeal. Thus, an anthology about rock music must touch on everything from the mainstream of the Top 40 to the outer fringes of acceptance (what used to be called "underground"). As some observers have noted, being on the Top 40 does not insure durability, and being absent from the Top 40 does not necessarily indicate obscurity. A prime example is the British group Led Zeppelin (see page 23). For a group that rarely released a single, and has depended largely on album sales and personal appearances, Led Zeppelin has had remarkable success, with fans numbering in the millions. Rock is a conglomerate art form with many avenues of access, and each inroad should be investigated.

Mindful of these prerequisites, certain criteria were set up to screen prospective inclusions to this anthology. These were as follows:

A. The beat must be intrinsically interesting. This means the drum beat must be of some interest apart from the song it was used in.

B. The beat must fulfill the aforementioned aims of an anthology.

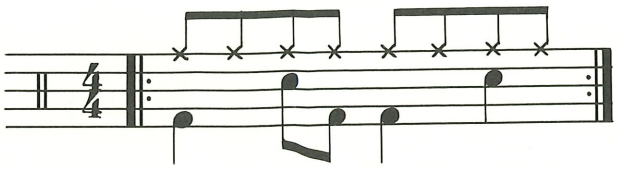
C. Duplication must be avoided.

In view of the common role in all these drumbeats (that of timekeeping), the reader might be surprised (as I was) at the amazing amount of variety in all the rhythms presented here. There are 853 transcriptions in this book. The following pages represent a certain thoroughness due only to the limits set for this particular study. No book will ever define the boundaries of rhythmic possibilities because those boundaries are limitless. Several years ago Leonard Bernstein wrote a book entitled "The Infinite Variety of Music." If music is infinite, then that adjective can also be applied to one of the three primary components of music: rhythm. A computer programmer's efforts at defining the realm of rhythmic possibility would be in vain. Rhythm, like melody and harmony, is truly infinite, and its limits cannot be defined. Yet for all the unlimited rhythmic potential that exists, there are some inherent factors which pervade all recurring rhythms, breaking them down as sort of a filtering system for our senses. Analogous to this is the way a computer can break down any number to a series of only two symbols, "0" and "1". Like the computer, all recurring pulsations in music, whether simple or complex, are the products of either or both of a pair of constant factors: "2" and "3". It has been observed that our mental tendency to organize what our senses take in compels us to hear one or the other of these factors in any recurring rhythm we are aware of (If the reader has a ticking watch or clock at hand, a quick test can demonstrate this. See if you hear the ticks in groups of two or three). Even in the liner notes of some jazz albums featuring odd time signatures, the time signatures are broken down to their accented components (9/8 = 2+2+2+3, 5/4 = 3+2).*

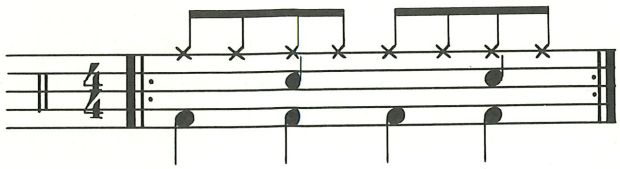
As we realize the process in which complex rhythms can be broken down to simple terms, we can appreciate the primal and evolutionary effect rhythm has had in the development of music. Rhythm, in all its complex possibilities, is still a simple affair in terms of the timekeeping role in ensemble playing. One of the most valued aspects of musicianship is a flair for simplicity and economy. Among all the sounds we are bombarded with in this music rich (and Muzak rich) world, it seems that the most enduring melodies are the simplest. The same is true of rhythm. During the research for this book, I found surprisingly little repetition of drumbeats. Among the repetitions I found, there seemed to be

*Exotic time signatures are no longer limited to progressive jazz, but are becoming more and more prevalent in rock. 5/4 and 7/8 are among the time signatures found in this text.

several recurrences of the same beat. The reader might be interested in what turned out to be the most common rock beat. There seems to be a toss-up, with a slight edge given to:



I found this prevalent in every decade, with its peak use in the mid-60"s. The great studio drummer, Hal Blaine, and Don Henley of the Eagles play this beat like they invented it. It is invariably tasteful in most situations and styles, from ballads to straight rock. The close runner-up seems to be:



This most rudimentary of rock beats consists of the most basic of ingredients: quarter notes on the bass drum, straight eighth notes on the hi-hat, and the backbeat. There has been a strong resurgence of this beat during the past few years. Its strong "straight four" pulse, usually paired with a syncopated bass line, makes for a feel that seems made for dancing. Its simple structure allows for subtle variations. Artists as diverse as Rod Stewart, Queen, and the Rolling Stones have utilized this beat.

The transcriptions which make up the compendium are listed alphabetically, by title. Within the compendium are profiles of various influential drummers, with additional transcriptions. At the end of this book is an artist index, for easy reference. A brief history of rock drumming and a listing of notable drum solos are also included in this book. Preparing this text was a formidable task, but not a tedious one as some might imagine. All the research and editing that went into the writing of this book were actually enjoyable, for in doing all this, I experienced a sense of surveying the history of rock drumming, with all the accompanying personal memories that each of us have. It is my hope that the reader will find in these pages the same experience.

ACKNOWLEDGEMENTS

Special thanks are in order for those who contributed to the making of this book. I would like to acknowledge, with gratitude, the following:

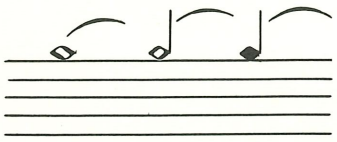
Thom Beebe
Dennis Butler
Gene Fowler
Tim McMahon
Richard Morton
Radio Station KBZT
Phillippe Heyman
Doctor Technical

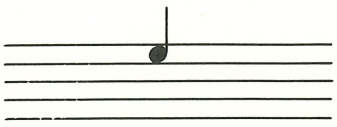
DEDICATION

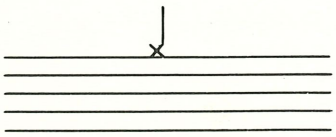
This book is dedicated to:

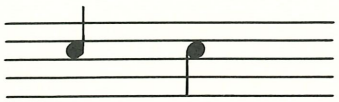
Lucy Artho
The Robinsons
The Simpsons
Ed Trongone
The Loomers
My family

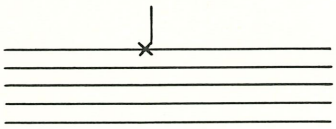
LEGEND OF NOTATION



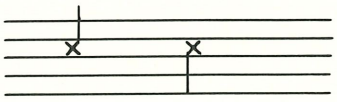
Cymbal Crash

High Tom



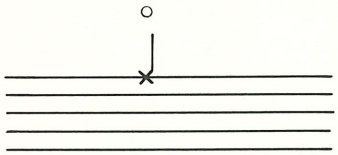
Ride Cymbal

Snare Drum

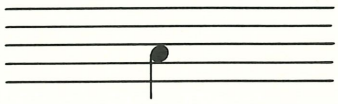


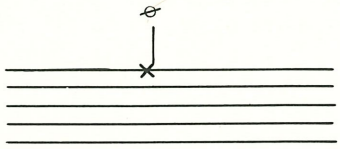
Hi-Hat



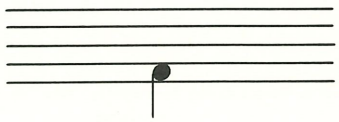
Snare Drum
Rim Click



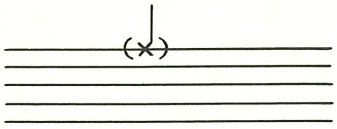
Open
Hi-hat

Floor Tom



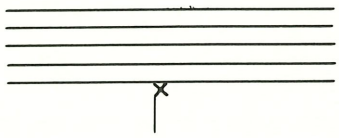
Partially
Open Hi-Hat



Bass Drum



Hi-Hat closed
with foot



Hi-Hat closed
with foot

The neutral clef is used throughout this text.

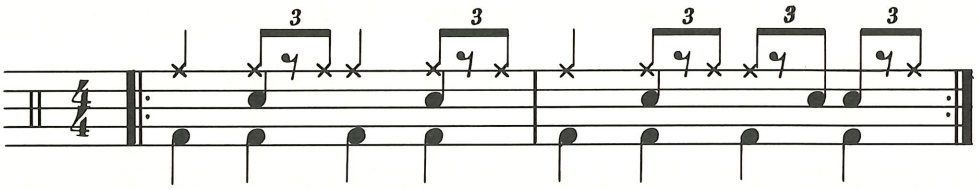
Accents on the backbeat are assumed, and not notated. Other accents essential to the drumbeat are included.

A BRIEF HISTORY OF ROCK DRUMMING

Any discussion on the evolution of rock drumming must parallel that of rock music itself. Rock's present level of musicianship and prestige contrasts sharply with its ignoble beginning. In the early 50's, radio staion playlists consisted mainly of romantic ballads and big band numbers, with an occasional novelty tune. The music was targeted for adults, and crooners like Vic Damone, Perry Como, Eddie Fisher, Frankie Laine, the Ames Brothers, and Teresa Brewer fit the bill. In those pre-civil rights days, music was also segregated (which was everyone's loss). In 1952, a disc jockey named Alan Freed in Cleveland watched in amazement at white teenagers dancing wildly to black rhythm and blues records in a downtown store. He began playing rhythm and blues songs on his radio show, renaming the style to avoid racial connotations. He coined the term "rock and roll," and his program became enormously successful. He then moved to New York, where he made an even.larger impact. All that was now missing was an acceptable artist to represent this new craze. Enter Bill Haley and the Comets with a song called "Rock Around The Clock," the first big rock and roll hit. "Rock Around The Clock" did not make big waves until it was featured in a movie called Blackboard Jungle. The movie, the song, and Bill Haley became a symbol of teenage rebellion, and thus a huge success.* Rock and roll was on its way.

A new market was created, and record companies, musicians, and radio stations all converged on the action. As with "Rock Around The Clock," most rock and roll releases of that time consisted of appropriate "rock and roll" lyrics matched with the standard twelve bar blues pattern. Many of the drummers of that era were transplanted swing band musicians, and found the transition easy:

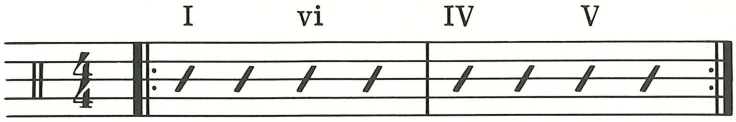
Rock Around The Clock / Bill Haley and the Comets

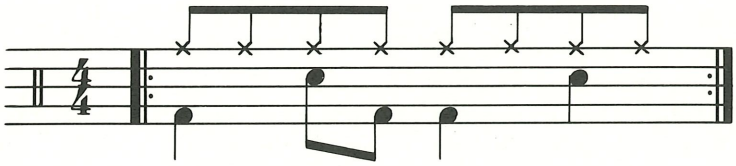


The twelve bar blues formula continued to work throughout the 50's, and continues to be a popular vehicle for hits today:

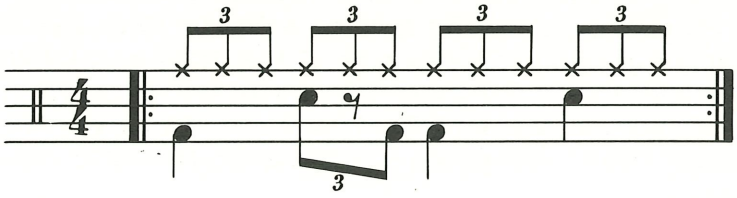
* "Rock Around The Clock" has sold 25,000,000 records to date.

Carl Perkins' "Blue Suede Shoes" and virtually every Chuck Berry hit was based upon this progression.

As musicians searched for additional formulas to enhance what might have become a stagnant cliche, other progressions were utilized. It is impossible to estimate the number of rock and roll ballads based on this progression:

The drummer's role in time-keeping was broadening also, and as rock and roll entered the 60's, a straight eighth ride pattern became the dominant standard:



Whether the pulse was an eighth note feel (above), or a triplet feel (below), the backbeat and bass drum pattern fell strictly in that mode:

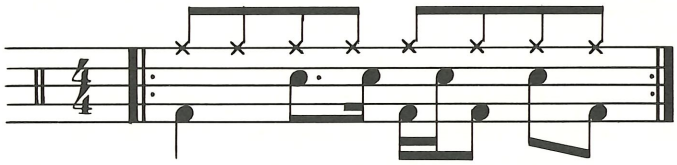


Various styles, from the vocal theatrics of such groups as the Drifters, the Platters, and later the Four Seasons, to the surf guitar instrumentals of the Ventures, were served well by such rhythms.

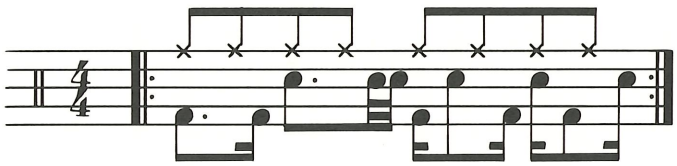
As rock and roll left its infancy (the mid 50's to the early 60's, marked by the dominance of Elvis Presley), and entered its adolescence, there entered an era characterized by a propensity for experimentation and assimilation that has not been equalled to date. This is largely due to the Beatles' huge success (see page 69). Their acceptance was so universal, that there existed a new freedom to bypass standard formulas and still make the charts.*

* The Beatles were the first major rock group to be self-contained; they wrote, recorded, and performed their own material. They successfully challenged the unwritten three minute time limit set for hit records with "Hey Jude," one of their biggest singles. It ran an unheard of 7 minutes, 11 seconds.

Freedom begat freedom, and drum beats began to flow with newly acquired independence:



One thing led to another, and such beats, while still maintaining the ride pattern and backbeat, were embellished further:



Soon, rock became a conglomerate of unprecedented mergings. The acid-rock of Jimi Hendrix (see page 40), the jazz-rock of Blood, Sweat, and Tears, the powerhouse blues of Cream (see page 19), and the latin-rock of Santana, among many others, served notice that rock had become a serious endeavor. Those who answered the call were many. Oblivious to this rash of mergings, black rhythm and blues made a terrific, unadulterated comeback under the name of "soul music." Artists James Brown, Otis Redding, and Wilson Pickett made regular trips to the charts. And session drummer Bernard Purdie began making an impression with his work with Aretha Franklin and others. A partial listing of some notable rock drummers of the 60's follows:

Carmine Appice / Vanilla Fudge
Mick Avory / Kinks
Ginger Baker / Cream (see page 19)
John Barbata / Turtles (now with the Jefferson Starship)
Joe Bauer / Youngbloods
Jimmy Carl Black / Mothers Of Invention
Hal Blaine / Studio Drummer
Dave Clark / Dave Clark Five
Dino Danelli / Young Rascals
Adolpho DeLaParra / Canned Heat
John Densmore / The Doors
Spencer Dryden / Jefferson Airplane
Jerry Edmonton / Steppenwolf
Dave Getz / Big Brother and the Holding Co.
Mike Gibbons / Badfinger
Billy Kreutzmanne / Grateful Dead
Jim McCarty / Yardbirds
Mitch Mitchell / Jimi Hendrix (see page 40)
Buddy Miles / Electric Flag
Keith Moon / The Who (see page 47)
Sandy Nelson
Gary Peterson / Guess Who
Michael Shrieve / Santana
Ringo Starr / Beatles (see page 69)
Dallas Taylor / Crosby, Stills, & Nash
Charlie Watts / Rolling Stones (see page 19)
Dennis Wilson / Beach Boys

As rock entered the 70's, the role of the drummer as time-keeper was augmented with the responsibility to become more involved, reacting to the melody, changes, and dynamics with a musical sensitivity that was previously reserved for orchestral and jazz musicians. It is interesting to observe that rock drumming has been following a similar evolution that jazz drumming went through. The stages of growth in jazz, from its early military two-beat approach, to dixieland, to Chicago based blues, swing, be-bop, and "cool jazz", all meant one thing for the jazz drummer: greater improvisational freedom. The parallel to rock drumming is hard to ignore.

In retrospect, the music of the 70's appears as a collage of dichotomies and concurrent trends, without any one definitive artist. Perhaps the closest to reach that goal was Elton John (see page 51), with his original melodic stylings. But there was also the jazz influenced Chicago (see page 65), who maintained a strong following throughout the decade. And the heaviest heavy-metal group of all time, Led Zeppelin (see page 23), showed that it could be done while bypassing the AM airwaves, causing one record executive to label them "the biggest unknown group in the world." Frank Sinatra was reincarnated thrice, as Neil Diamond, Barry Manilow, and John Denver pleased millions with their own brands of easy listening. Earth, Wind, and Fire, the Ohio Players, War, Tower of Power, and Stevie Wonder provided funk at its highest level. Then there was disco, made-for-dancing music, some of which was memorable, some of which was not. In Jamaica, people were dancing to a more subtle music called reggae, and it was successfully imported with chart-makers by Bobby Bloom ("Montego Bay"), Desmond Dekker and the Aces ("Israelites"), and Bob Marley and the Wailers. Rounding out this crazy quilt collage was punk-rock, successor to glitter-rock, and new-wave, a refreshing return to the early 60's style of inventiveness and economy. Some notable drummers of this era:

Rich Adelman / Donna Summer
Tommy Aldridge / Pat Travers
Carmine Appice
Richard Bailey / Jeff Beck
Barriemore Barlow / Jethro Tull
Frank Beard / Z Z Top
Bob Benberg / Super Tramp
John Bonham / Led Zeppelin (see page 23)
Terry Bozzio
James Bradley Jr. / Chuck Mangione
Don Brewer / Grand Funk
Bill Bruford
Clem Burke / Blondie
Karen Carpenter
Billy Cobham
Stewart Copeland / Police
Peter Criss
Cliff Davies / Ted Nugent
Denny Davis / George Benson
Liberty De Vitto / Billy Joel
Michael Derosier / Heart
Aynsley Dunbar

Mick Fleetwood / Fleetwood Mac
Peter Gabriel / Genesis
Steve Gadd
David Garibaldi / Tower of Power
Bruce Gary / The Knack
Glen Alexander Hamilton / Pat Benatar
Richard Hughes / Johnny Winter
Simon Kirke / Bad Company
Keith Knudsen / Doobie Brothers
Joey Kramer / Aerosmith
Russ Kunkel
Graham Lear / Santana
Bill Lordan / Robyn Trower
Andrew Mackrill / Genesis
Nick Mason / Pink Floyd
Chet McCracken / Doobie Brothers
Rod Morgenstein / Dixie Dreggs
Billy Mundi / Frank Zappa
Andy Newmark
Nigel Olsson / Elton John (see page 51)
Ian Paice / Deep Purple
Carl Palmer / Emerson, Lake, and Palmer (see page 55)
John Panozzo / Styx
Neil Peart / Rush (see page 59)
Derek Pellicci / Little River Band
Simon Phillips
Jeff Porcaro / Boz Scaggs
Cozy Powell / Jeff Beck, Ritchie Blackmore's Rainbow
Phil Rudd / ACDC
Denny Seiwell / Wings
Danny Seraphine / Chicago (see page 65)
Darrell Sweet / Nazareth
Roger Taylor / Queen
Joe Vitale / Crosby, Stills, & Nash
Charlie Watts
Alan White / Yes
Freddy White / Earth, Wind, and Fire
Dave Wilson / Heart
Roy Yeager / Atlanta Rhythm Section
Randy Zehringer

The delineation between rock and jazz has become less distinct in recent years, with the advent of "fusion" (as the name implies, as fusing of rock and jazz elements). Bobby Colomby pioneered the effort with his work with Blood, Sweat, and Tears - Lenny White- and Alphonse Mouzon made waves with their work with Miles Davis and Larry Coryell, respectively. Tony Williams and Billy Cobham, known for their jazz expertise, made contributions with various artists (Williams with Santana, Cobham with the Mahavishnu Orchestra, Deodato, and Jack Bruce). And Steve Gadd, through his remarkable drumming with a variety of artists, will perhaps be looked on as one of the most influential drummers of the 80's.

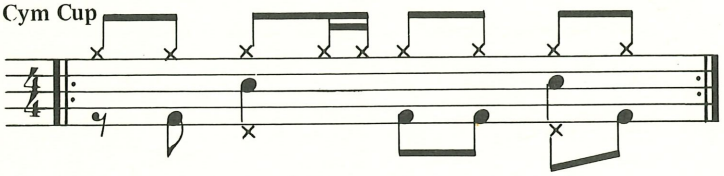
When contemplating the future of rock drumming, it is reassuring to view its past as one of constant change. Virtually every phase of rock's evolution has represented an additional avenue of expression for the drummer, a new perspective on his role. As rock music develops further, it is my guess that tomorrow's drummer will face both rhythmical challenges and new demands on his musicianship that his predecessors did not anticipate. Though rock drumming will retain its time-keeping role (without it, rock would lose much of its identity), the now growing sense of rhythmic sophistication will continue on. And the general musicianship of the drummer will grow sharper and keener, through the demands of the music itself, and through association with his fellow drummers. There are a greater number of fine drummers today than there were fifteen years ago. When we see what is possible in another musician, we strive for that same high level of technique and musicianship. There no doubt exists a future virtuoso somewhere preparing himself at this moment on the examples shown him today.

And yet, with all the expertise tomorrow's drummer will have at his command, his job description will remain the same: to lay down the beat. It is this dualism of the basic responsibility of time-keeping and the added dimension of improvisational exploration that will lead us into the future. If the past is any indication, rock music will always be changing. The same can be safely said of rock drumming.

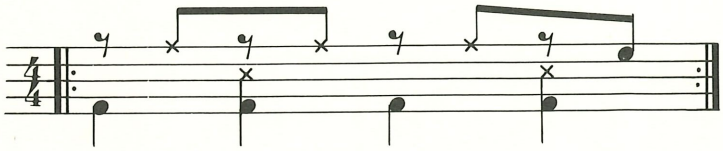
COMPENDIUM

1 Adam's Apple / Aerosmith

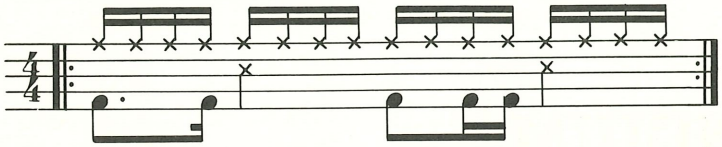
Cym Cup



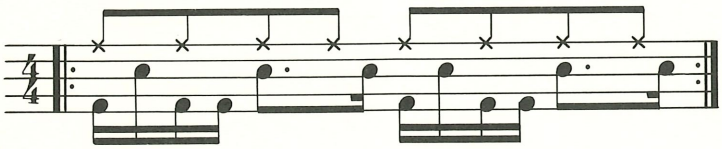
2 Afternoon Delight / Starlight Vocal Band



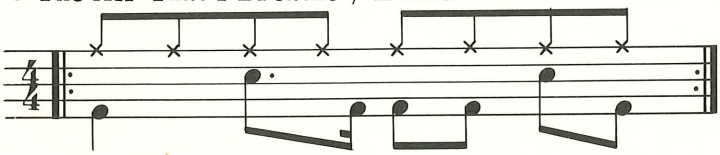
3 Ain't No Sunshine When She's Gope / Bill Withers



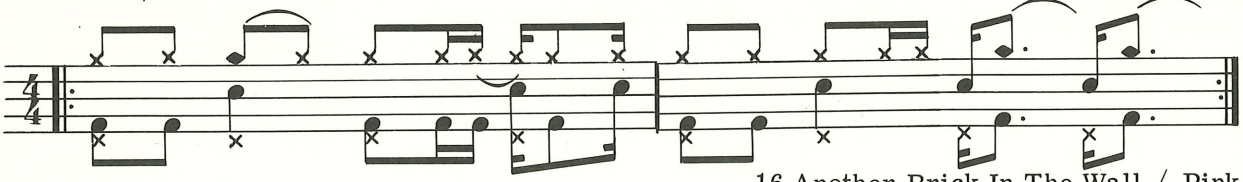
4 Air Blower / Jeff Beck



5 The Air That I Breathe / Hollies

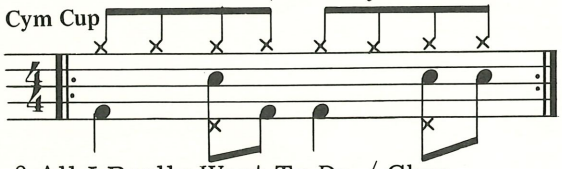


6 Alethea / Robin Trower

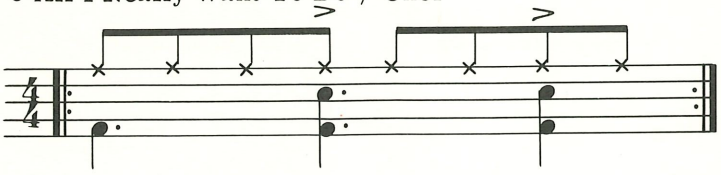


7 All I Have To Do / Everly Brothers

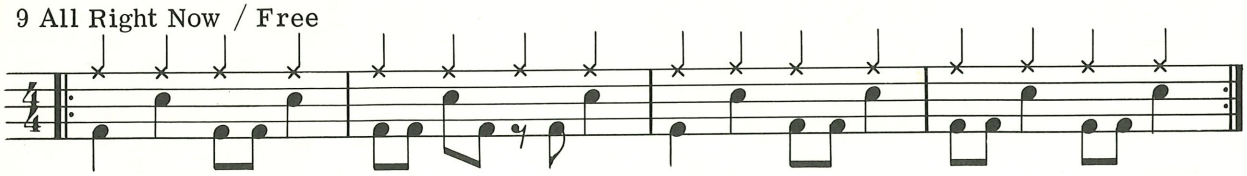
Cym Cup



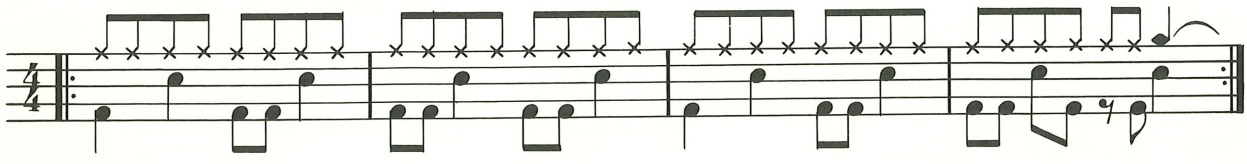
8 All I Really Want To Do / Cher



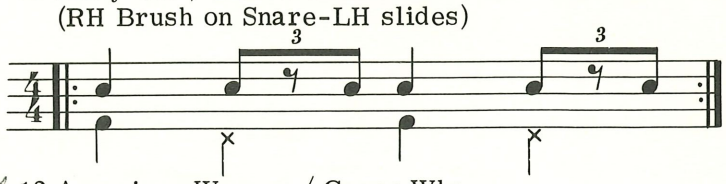
9 All Right Now / Free



10 All Right Now / Free

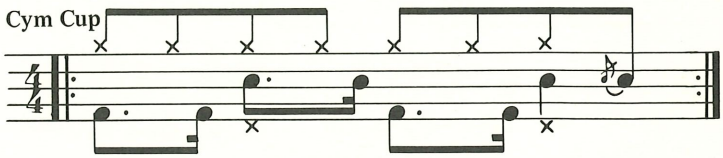


11 Alley Cat / Bent Fabric
(RH Brush on Snare-LH slides)

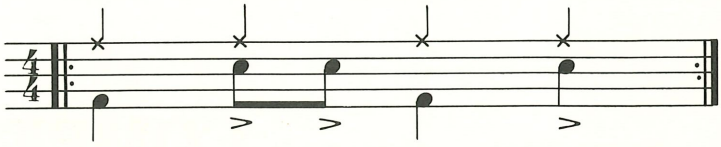


12 American Woman / Guess Who

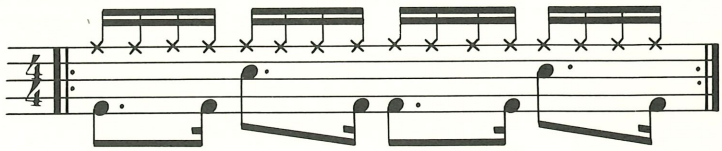
Cym Cup



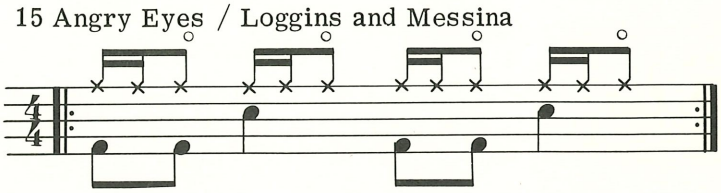
13 And When I Die / Blood, Sweat, and Tears



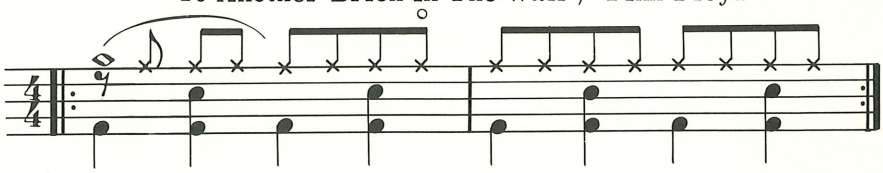
14 Angry Eyes / Loggins and Messina

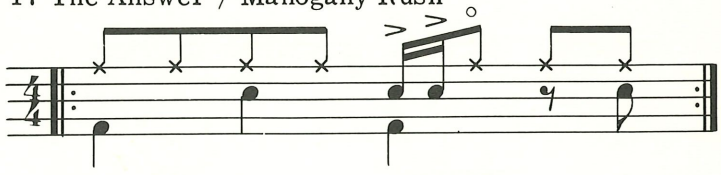


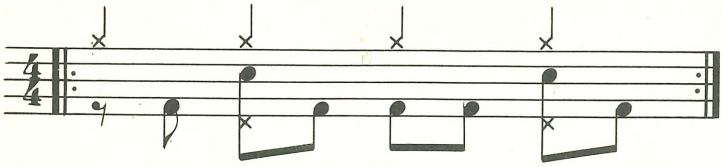
15 Angry Eyes / Loggins and Messina



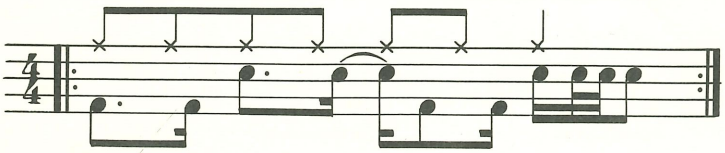
16 Another Brick In The Wall / Pink Floyd



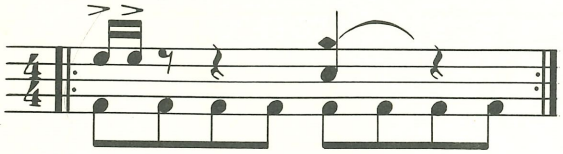
17 The Answer / Mahogany Rush

18 Anyway You Want It / Journey

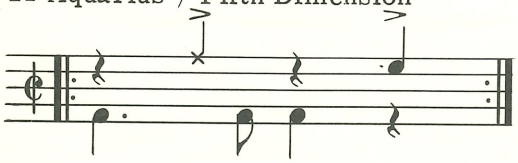


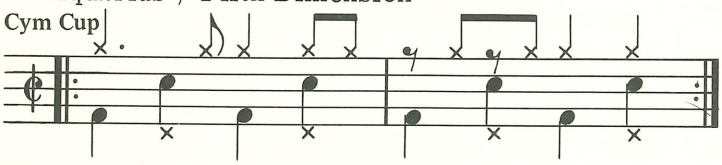
19 April / Deep Purple



20 Aqualung / Jethro Tull



21 Aquarius / Fifth Dimension

22 Aquarius / Fifth Dimension

Cym Cup

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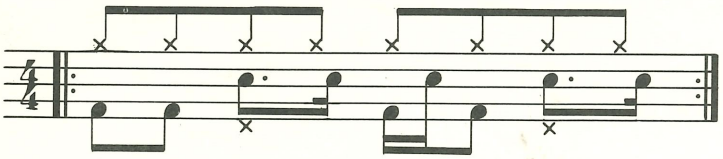
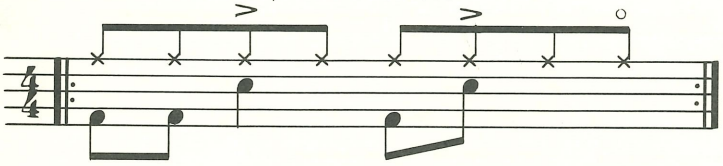
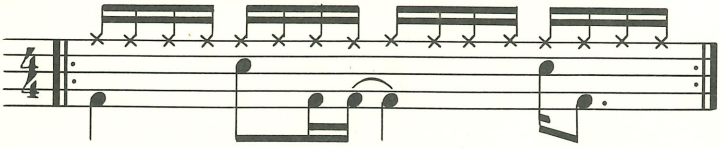
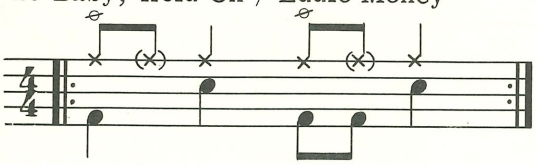


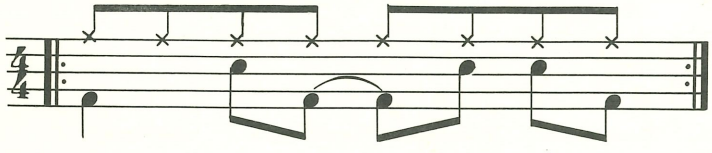
24 Ashes To Ashes / David Bowie



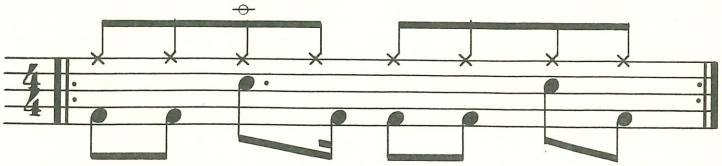
25 Baby Come Back / Player



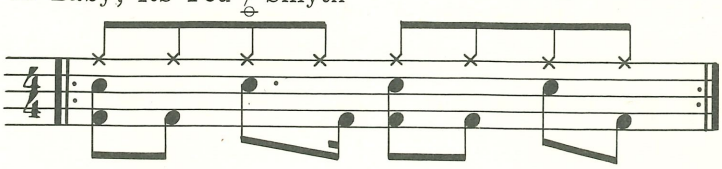
26 Baby, Hold On / Eddie Money

27 Baby I Need Your Lovin' / Four Tops

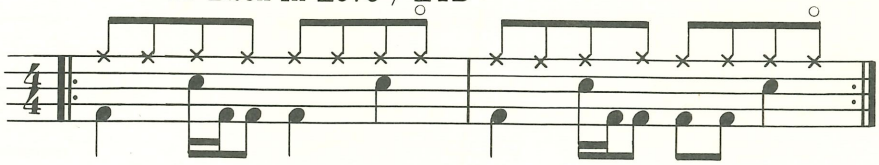
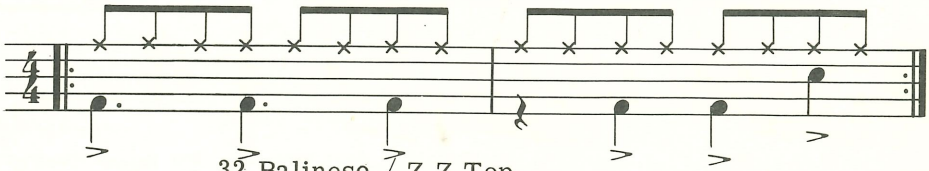


28 Baby, Its You / Smyth

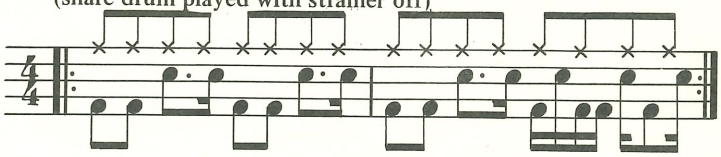


29 Baby, Its You / Smyth

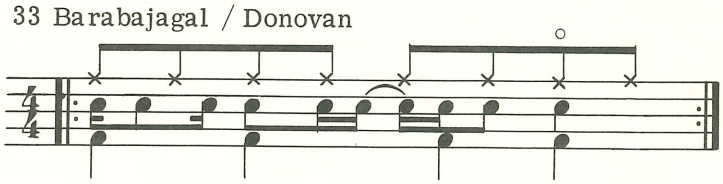


30 Back In Love / LTD

31 Bad Blood / Neil Sedaka

32 Balinese / Z Z Top

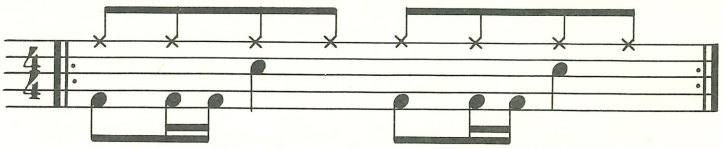
(snare drum played with strainer off)



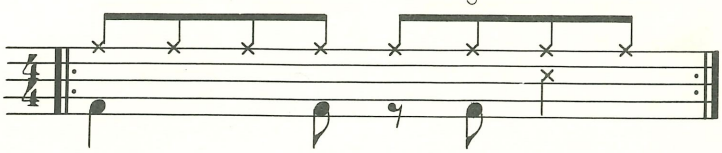
33 Barabajagal / Donovan

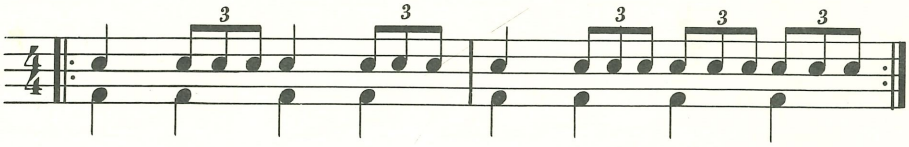


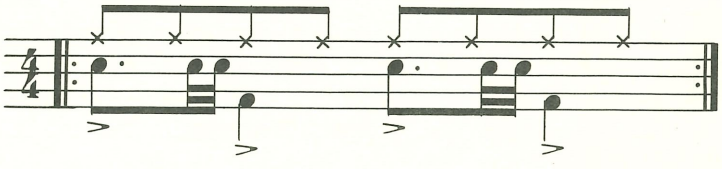
34 Baracudda / Heart



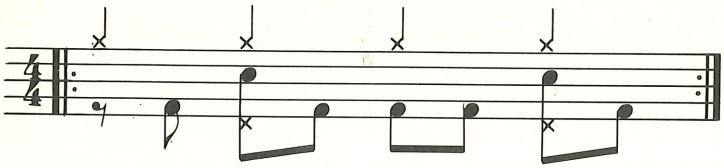
35 Be Free / Loggins & Messina



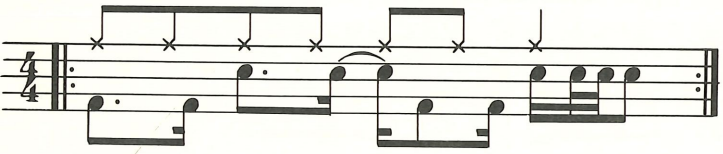
36 Beck's Bolero / Jeff Beck

37 Bell Bottom Blues / Derek & the Dominoes



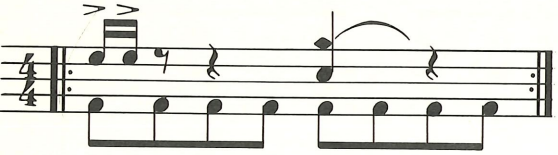
18 Anyway You Want It / Journey



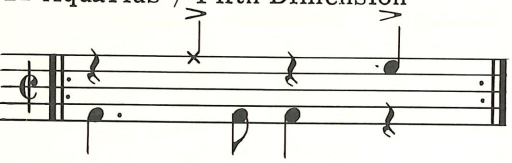
19 April / Deep Purple



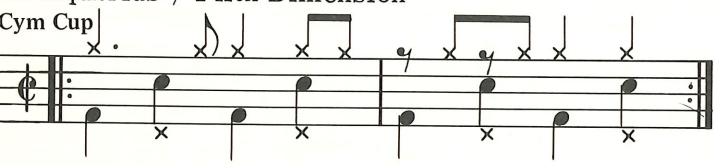
20 Aqualung / Jethro Tull



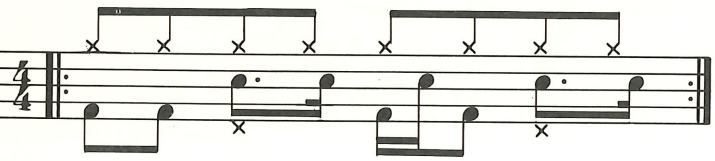
21 Aquarius / Fifth Dimension



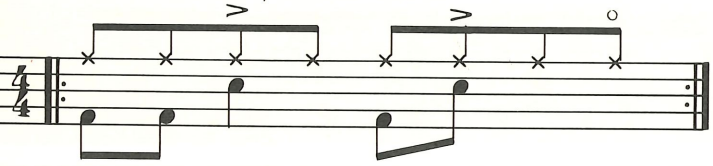
22 Aquarius / Fifth Dimension

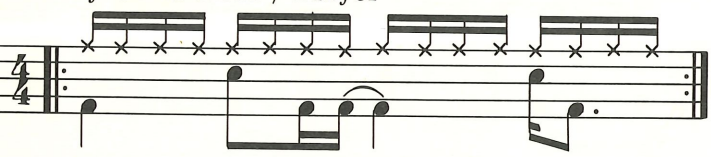


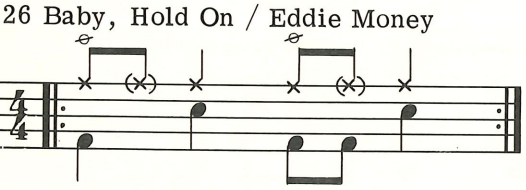
23 Aquarius / Fifth Dimension



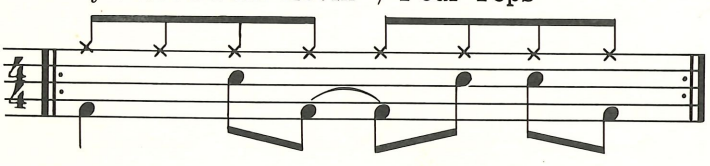
24 Ashes To Ashes / David Bowie



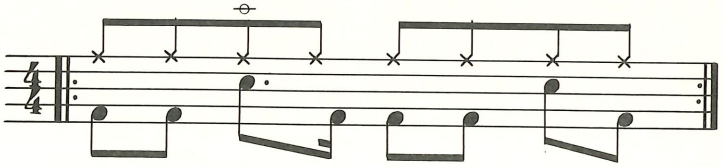
25 Baby Come Back / Player

26 Baby, Hold On / Eddie Money



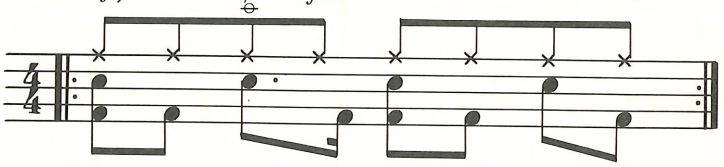
27 Baby I Need Your Lovin' / Four Tops

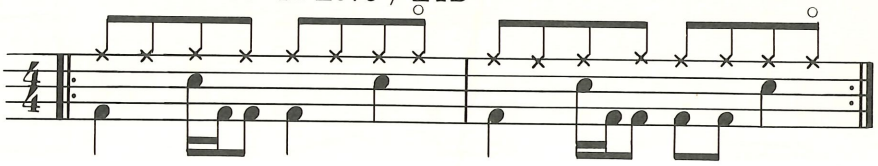


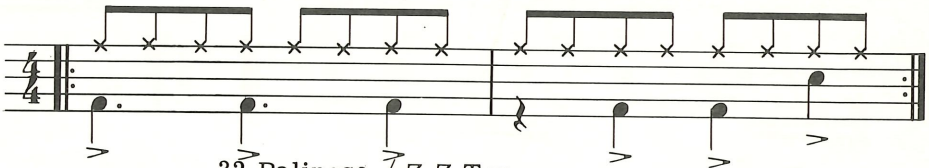
28 Baby, Its You / Smyth



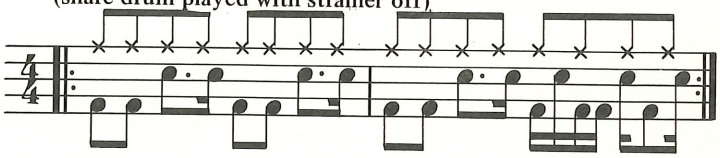
29 Baby, Its You / Smyth



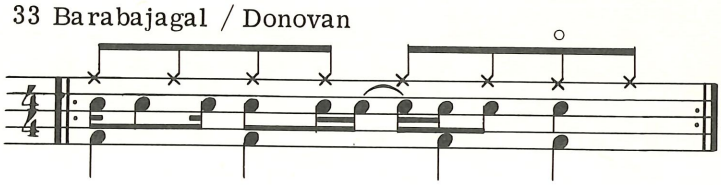
30 Back In Love / LTD

31 Bad Blood / Neil Sedaka



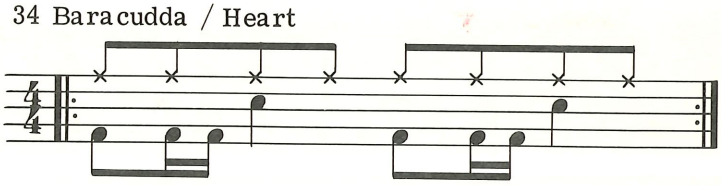
32 Balinese / Z Z Top
(snare drum played with strainer off)

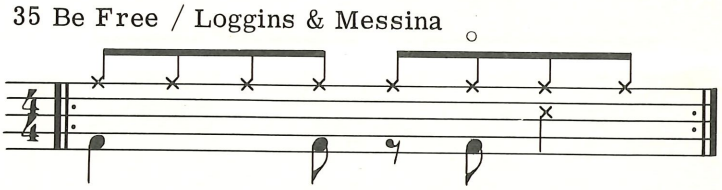
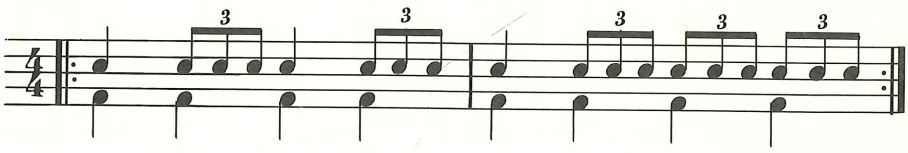


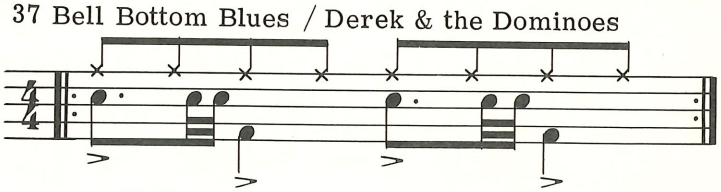
33 Barabajagal / Donovan



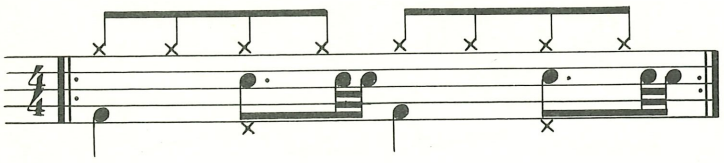
34 Baracudda / Heart

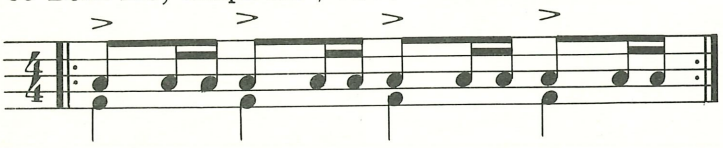


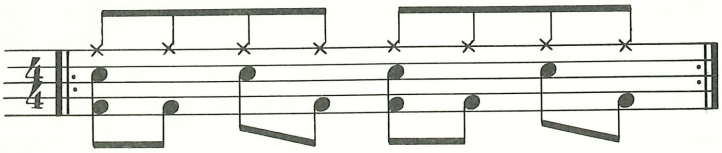
35 Be Free / Loggins & Messina

36 Beck's Bolero / Jeff Beck

37 Bell Bottom Blues / Derek & the Dominoes



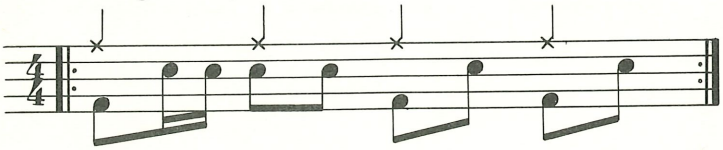
38 Bell Bottom Blues / Derek & the Dominoes



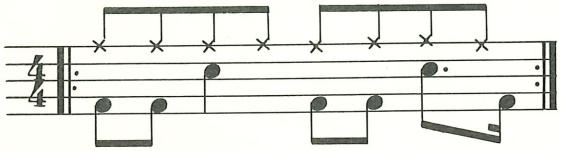
39 Bend Me, Shape Me / American Breed

40 Bend Me, Shape Me / American Breed



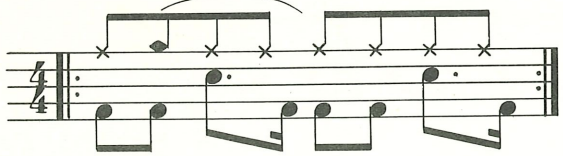
41 The Big Hurt / Toni Fisher



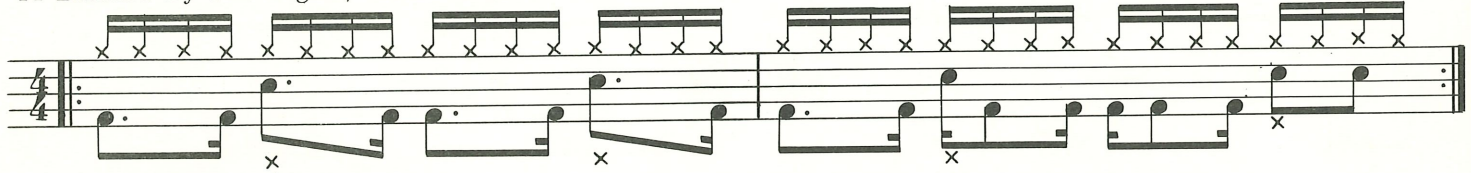
42 Black Water / Doobie Brothers



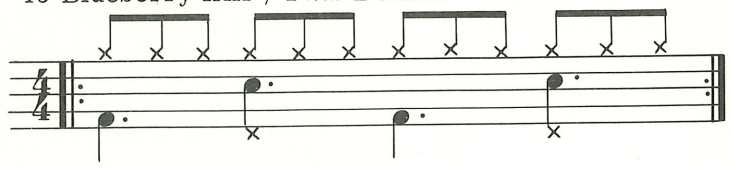
43 Black Water / Doobie Brothers



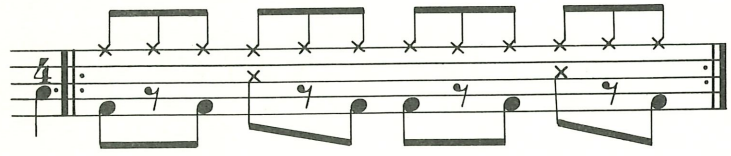
44 Blinded By The Light / Manfred Mann



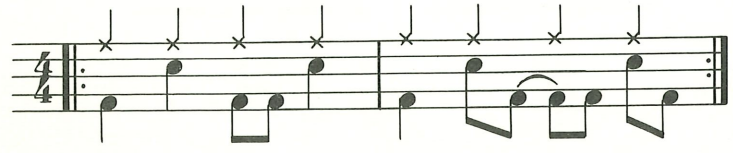
45 Blueberry Hill / Fats Domino



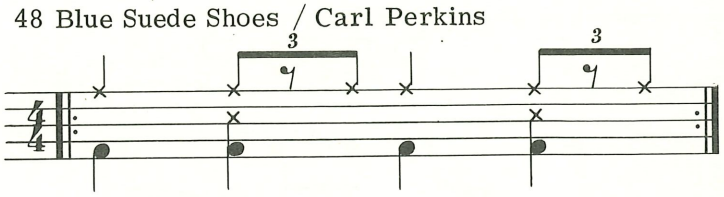
46 Bluejean Blues / Z Z Top



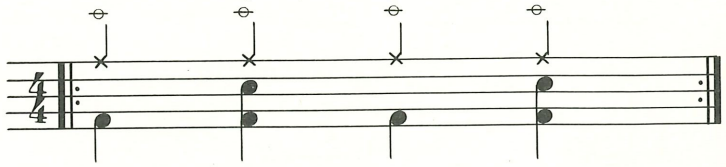
47 Blue Morning, Blue Day / Foreigner



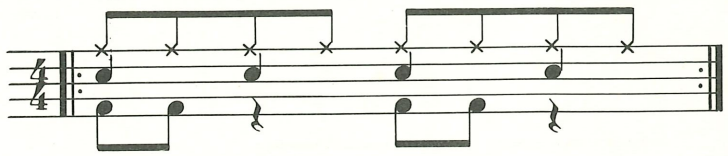
48 Blue Suede Shoes / Carl Perkins



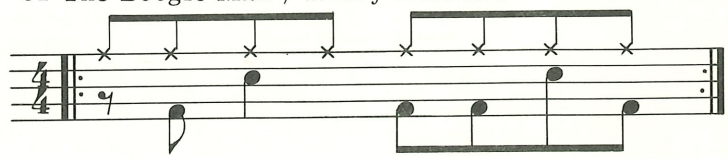
49 Bonnie And Clyde / Georgie Fame

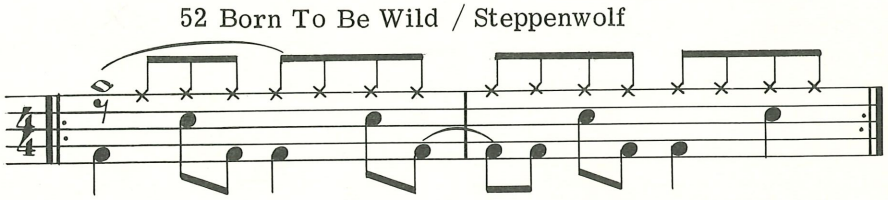


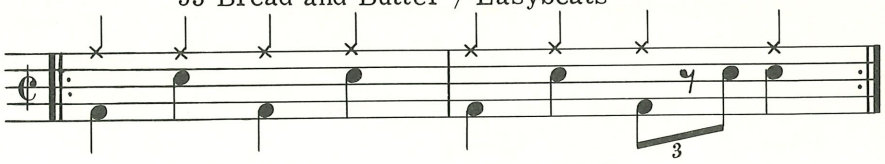
50 Boogie Down / Eddie Kendricks



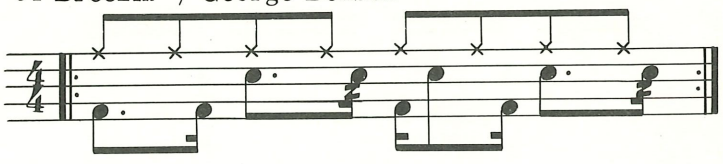
51 The Boogie Man / Rocky Burnette



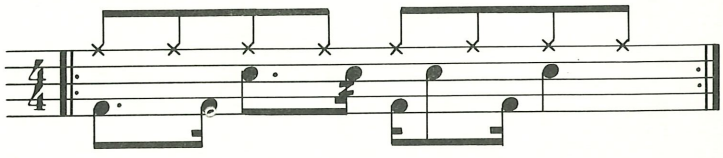
52 Born To Be Wild / Steppenwolf

53 Bread and Butter / Easybeats



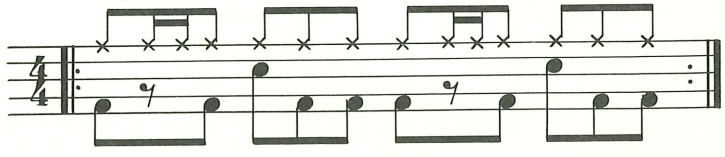
54 Breezin' / George Benson



55 Breezin' / George Benson



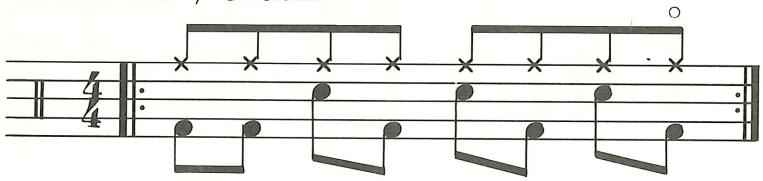
56 Bring It On Home To Me / Animals



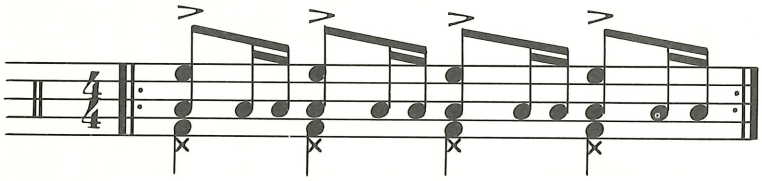
PROFILE:GINGER BAKER

One of the most influential groups of the 60's was a powerhouse trio named Cream. Comprised of guitarist Eric Clapton, bassist Jack Bruce, and drummer Ginger Baker, this group won wide appeal with their fusion of hard driving rhythm and high volume with traditional blues changes and lyrics. Whether the material was traditional blues (as in "Spoonful"), or original ("Sunshine of Your Love"), the sound was all their own. One can hear influential echoes of Cream in such current trios as Rush and Z Z Top. Ginger Baker, who is still going strong today, is looked upon by many drummers today as a major influence in rock drumming.

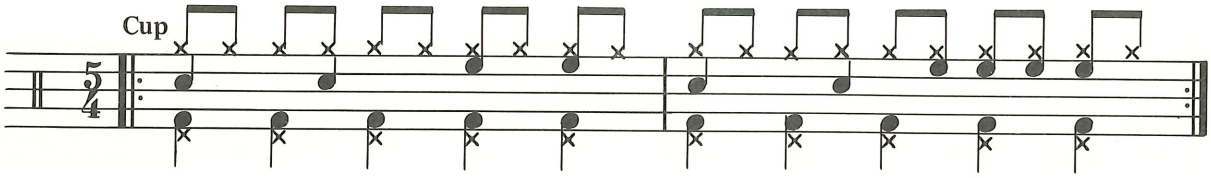
Crossroads / Cream



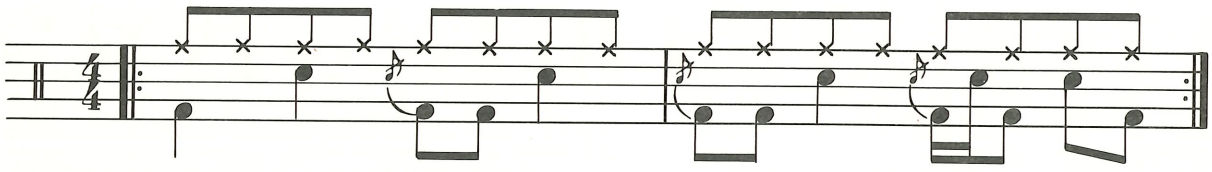
Sunshine of Your Love / Cream



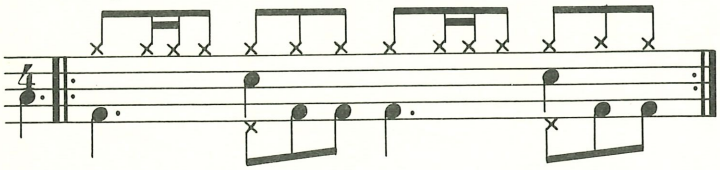
What a Bringdown / Cream

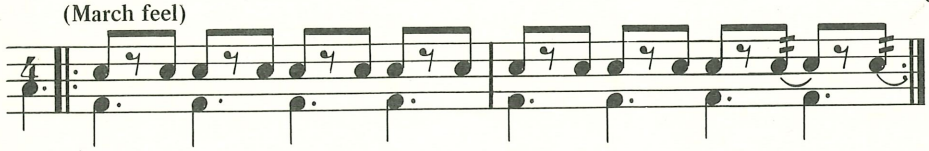


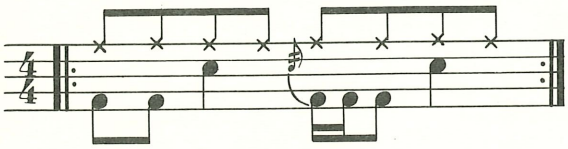
White Room / Cream



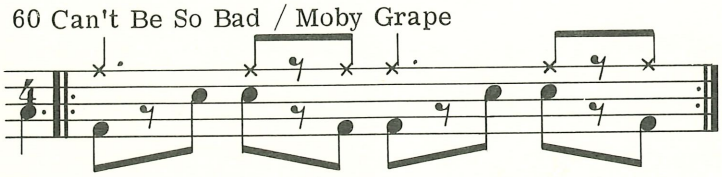
57 Bring It On Home To Me / Sam Cooke



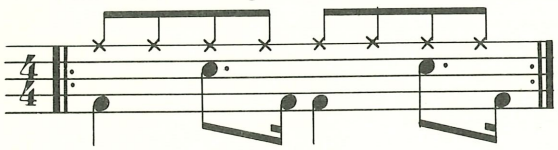
58 Calender Girl / Neil Sedaka
(March feel)

59 Call On Me / Bad Company



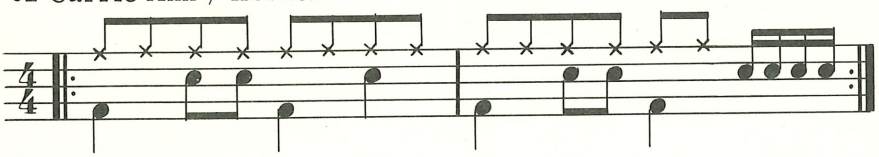
60 Can't Be So Bad / Moby Grape



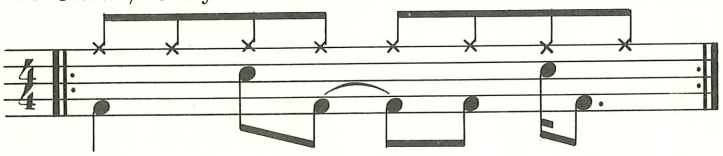
61 Can't Get Enough Of Your Love / Barry White



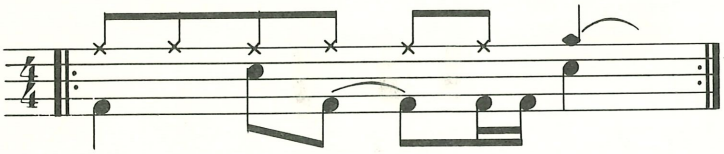
62 Carrie Ann / Hollies



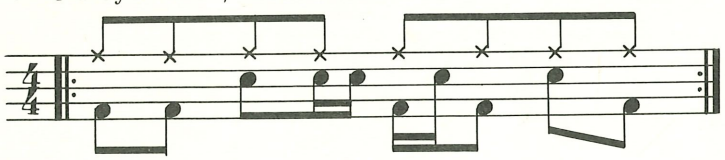
63 Cars / Gary Numan



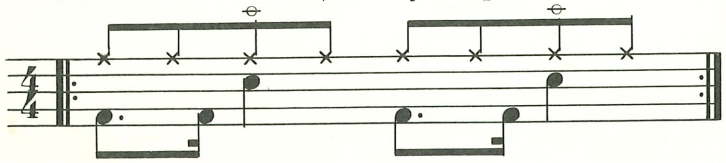
64 Cars / Gary Numan



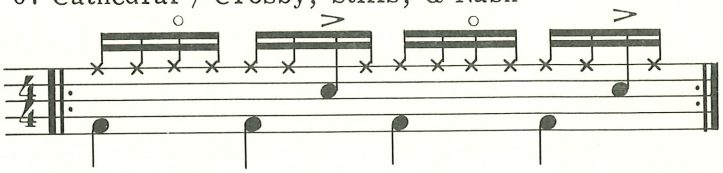
65 Casey Jones / Grateful Dead



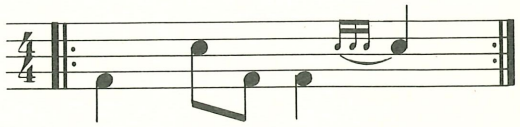
66 Cat's In The Cradle / Harry Chapin



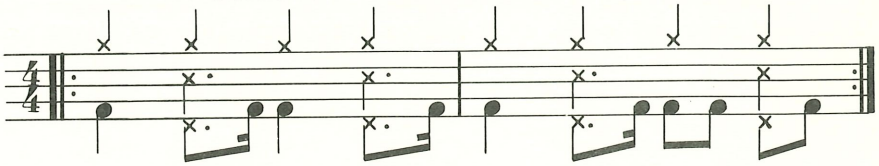
67 Cathedral / Crosby, Stills, & Nash



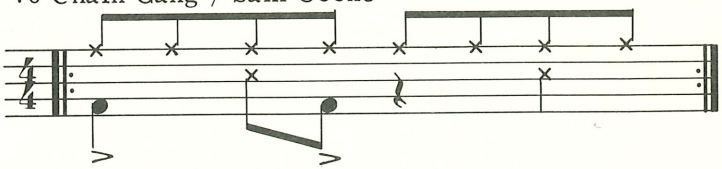
68 Cathy's Clown / Everly Brothers



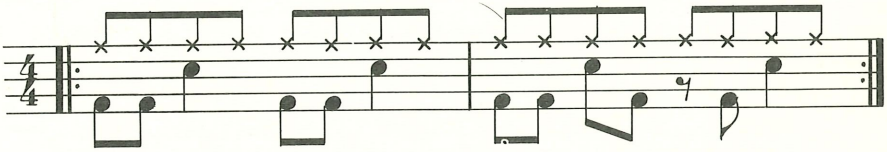
69 Cause We've Ended As Lovers / Jeff Beck



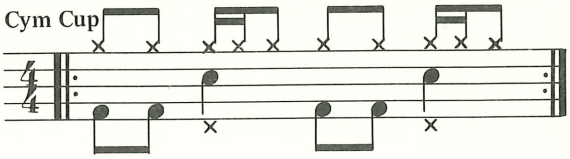
70 Chain Gang / Sam Cooke



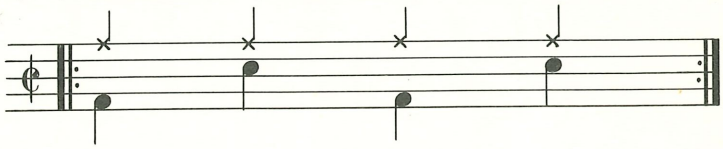
71 Chain Of Fools / Aretha Franklin



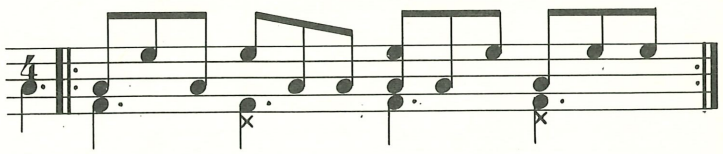
72 Chain Of Fools / Aretha Franklin
Cym Cup



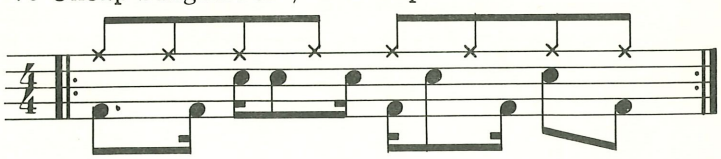
73 Charlie Brown / Coasters

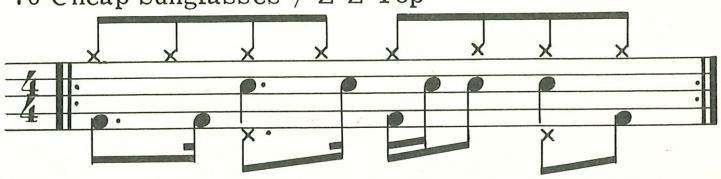


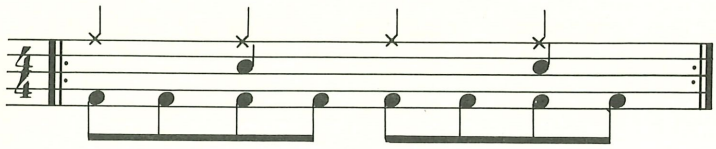
74 Chasing Shadows / Deep Purple



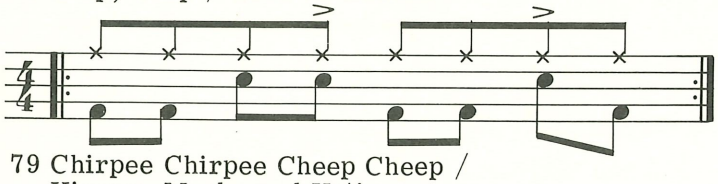
75 Cheap Sunglasses / Z Z Top



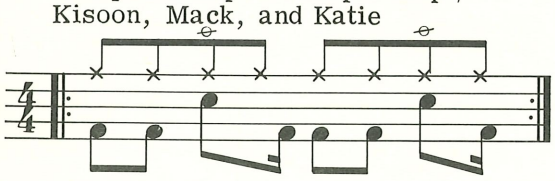
76 Cheap Sunglasses / Z Z Top

77 Chewy Chewy / Ohio Express

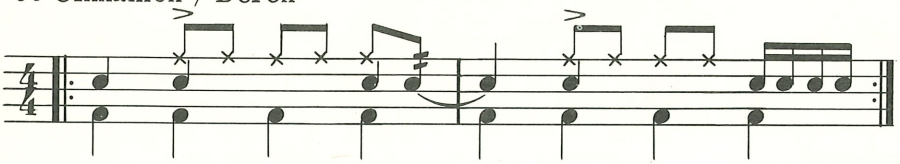
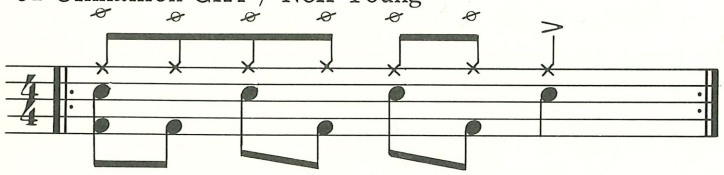


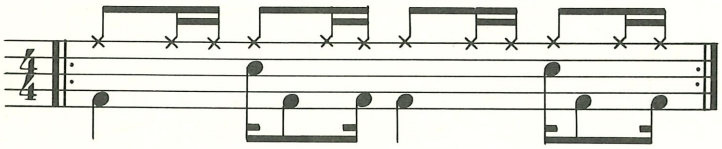
78 Chip, Chip / Gene McDaniels



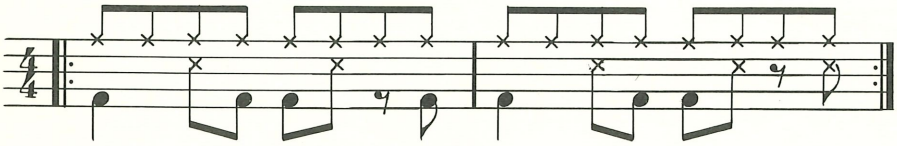
79 Chirpee Chirpee Cheep Cheep / Kisoon, Mack, and Katie



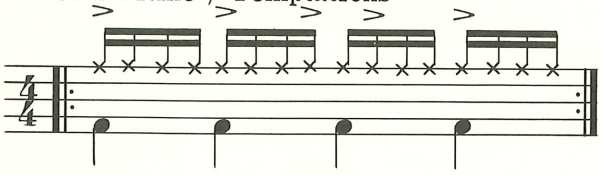
80 Cinnamon / Derek

81 Cinnamon Girl / Neil Young

82 Cisco Kid / War



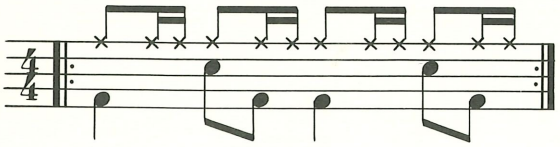
83 Classical Gas / Mason Williams



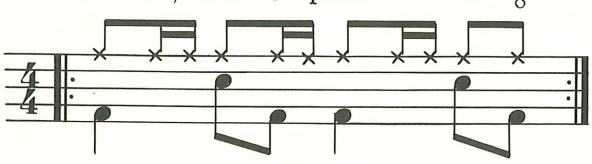
84 Cloud Nine / Temptations



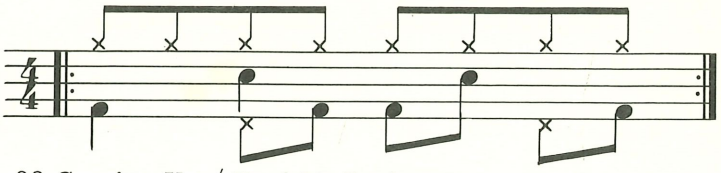
85 Cocaine / Eric Clapton



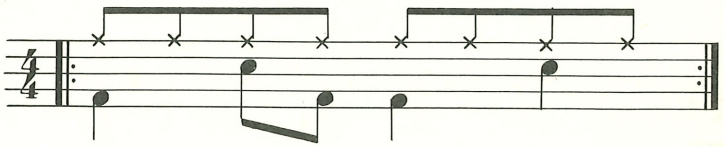
86 Cocaine / Eric Clapton



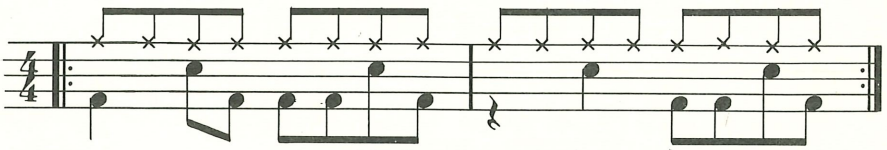
87 Come A Little Bit Closer / Jay And The Americans



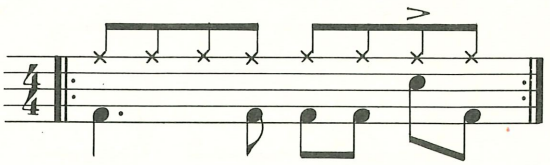
88 Coming Up / Paul McCartney



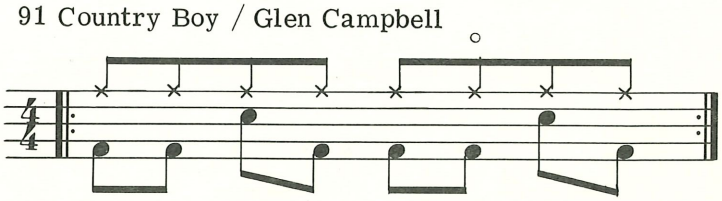
89 Cool Jerk / Capitols



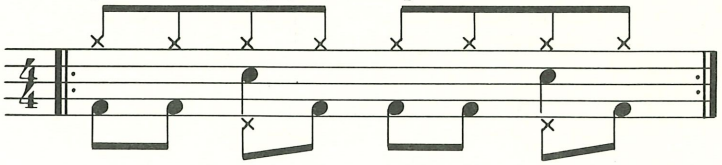
90 Country Boy / Glen Campbell



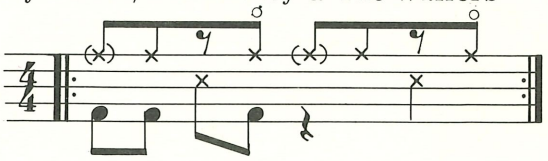
91 Country Boy / Glen Campbell

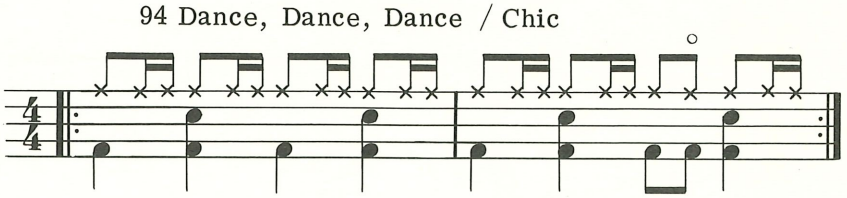


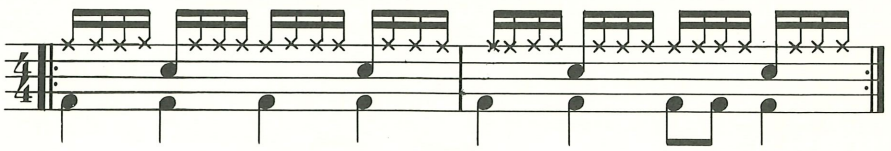
92 Cry Like A Baby / Box Tops



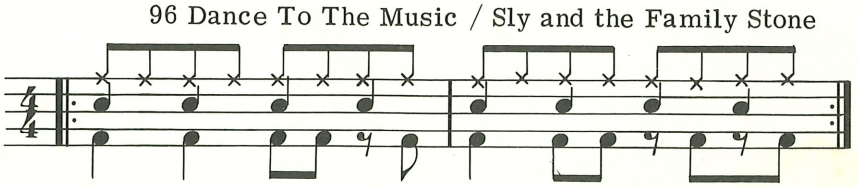
93 Cry To Me/Bob Marley & The Wailers



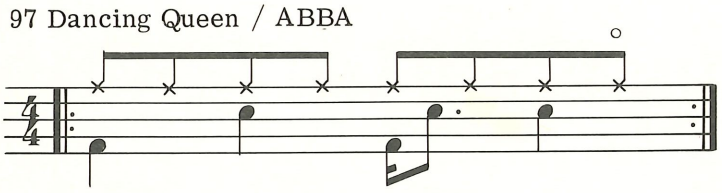
94 Dance, Dance, Dance / Chic

95 Dance, Dance, Dance / Chic



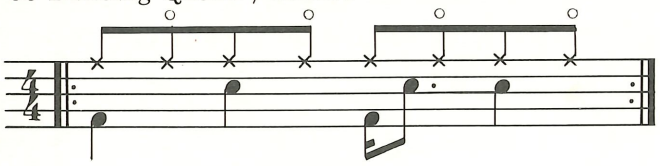
96 Dance To The Music / Sly and the Family Stone



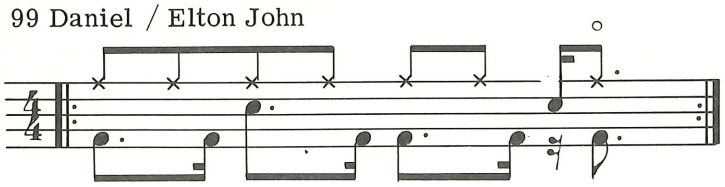
97 Dancing Queen / ABBA



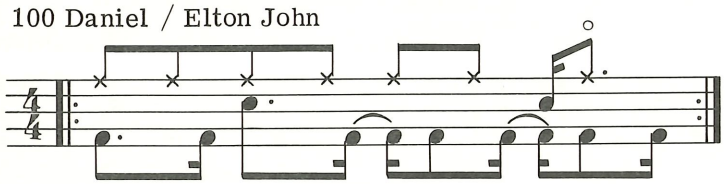
98 Dancing Queen / ABBA

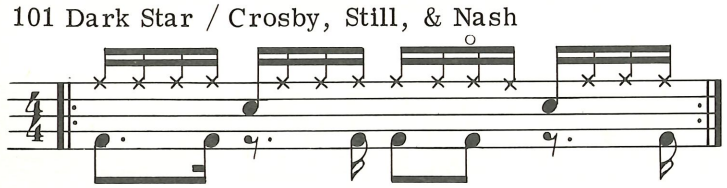


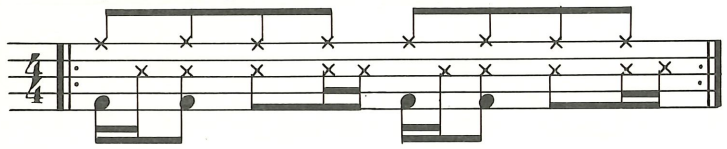
99 Daniel / Elton John



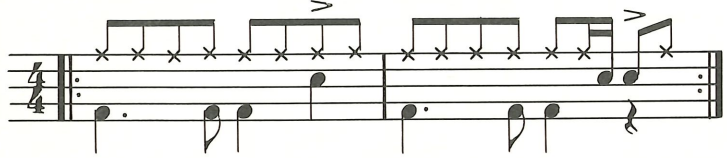
100 Daniel / Elton John



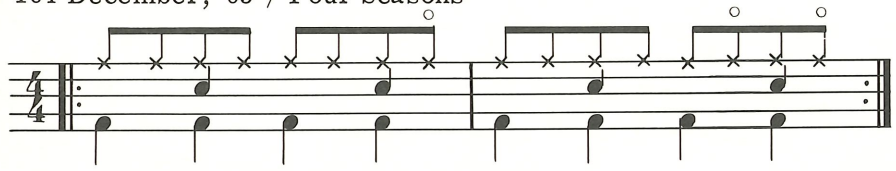
101 Dark Star / Crosby, Still, & Nash

102 Daydreaming / Aretha Franklin



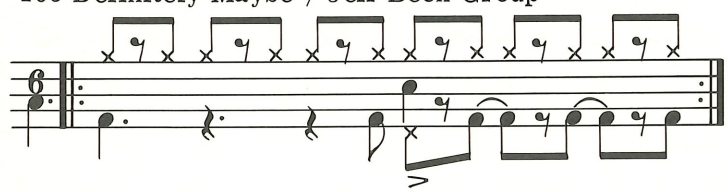
103 Dead Man's Curve / Jan and Dean



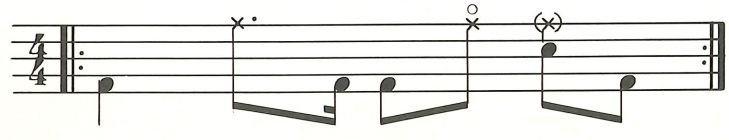
104 December, 63 / Four Seasons



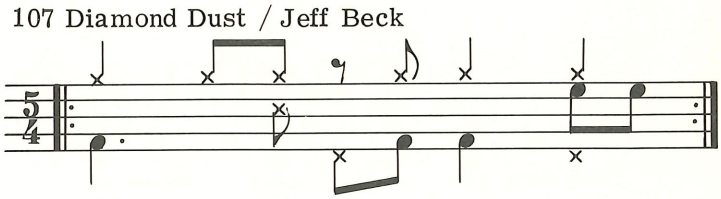
105 Definitely Maybe / Jeff Beck Group

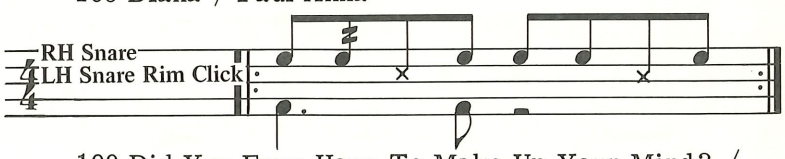


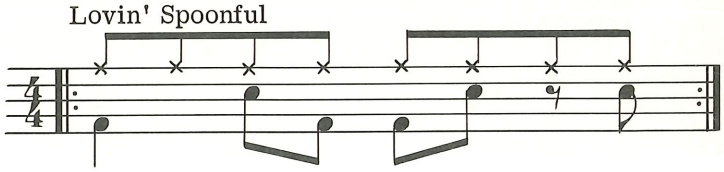
106 Delta Dawn / Helen Reddy



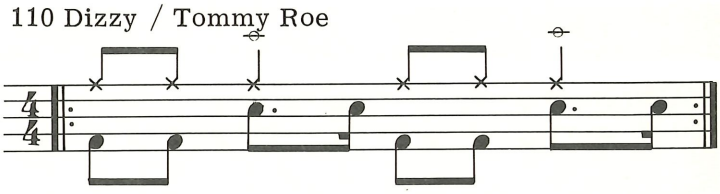
107 Diamond Dust / Jeff Beck



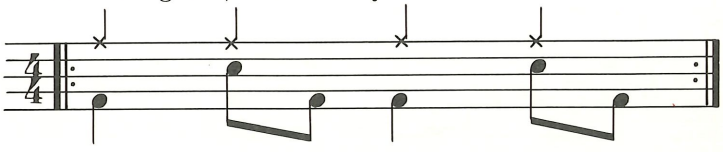
108 Diana / Paul Anka

109 Did You Ever Have To Make Up Your Mind? / Lovin' Spoonful



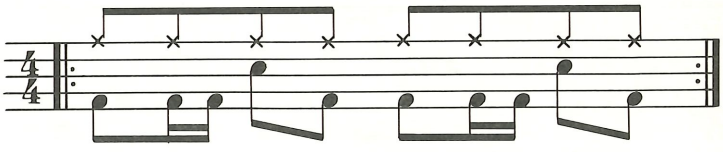
110 Dizzy / Tommy Roe



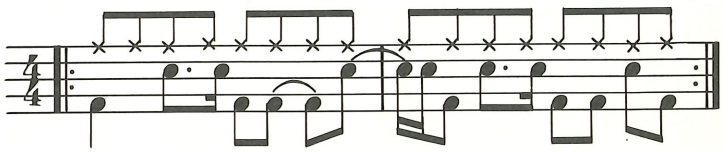
111 Do It Again / Beach Boys



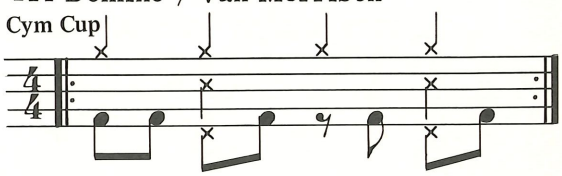
112 Do You Know What I Mean? / Lee Michaels



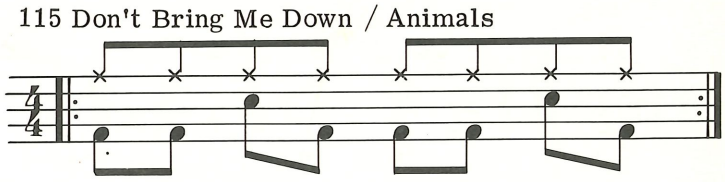
113 Do Your Thing / Watts 100th Street Band

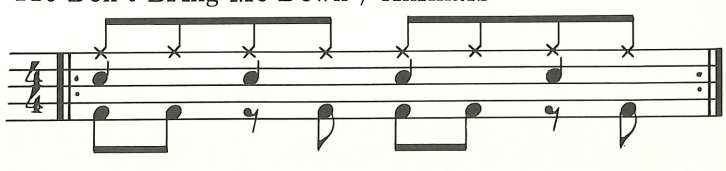


114 Domino / Van Morrison



115 Don't Bring Me Down / Animals

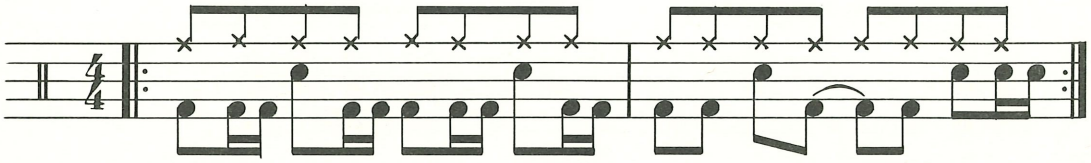


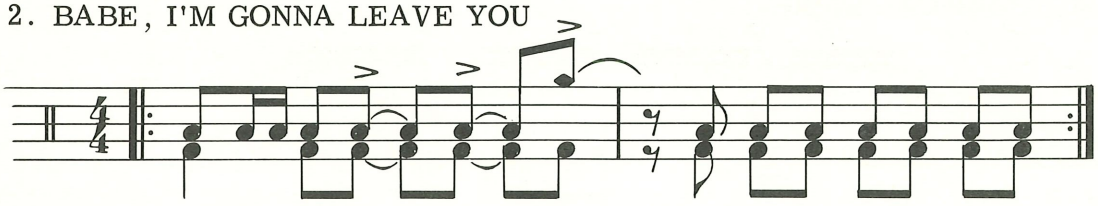
116 Don't Bring Me Down / Animals

PROFILE: JOHN BONHAM

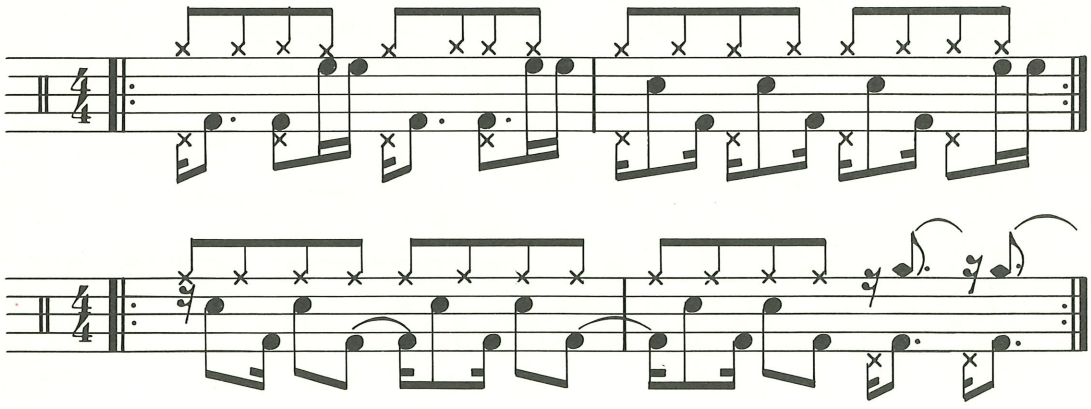
Without doubt, the dominating force in heavy metal rock during the entire decade of the 70's was Led Zeppelin. John Bonham led the way with his wildly enthusiastic style, both on stage and in the studio. His syncopated but rock steady rhythms fit hand in glove with guitarist Jimmy Page's riffs. A pioneer in heavy metal rock drumming, Bonham was also one of the first to employ an oversized drumset. Rolling Stone magazine described a John Bonham performance as "the aural equivalent of watching Clint Eastwood club eight bad guys over the head with a two-by-four while driving a derailed locomotive through their hideout."

While possessing an exuberant style, Bonham maintained control of his set. One of his strengths was a remarkable bass drum action, a factor most noticeable in the following transcriptions. John Bonham's recent death in England creates a gap in rock drumming that will not be filled easily. The following is a collection of the beats that propelled Led Zeppelin to the forefront of the heavy metal scene for a full decade, and serves as a tribute to their drummer, John Bonham.

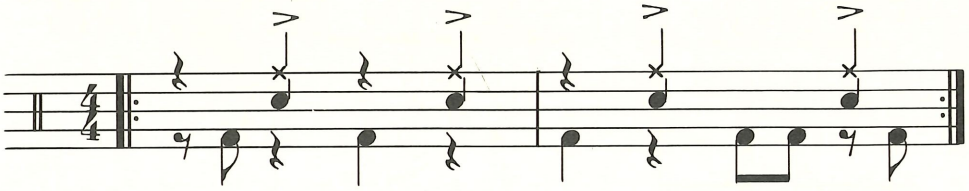
1. ALL OF MY LOVE



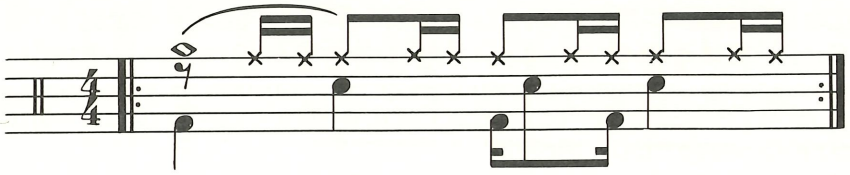
2. BABE, I'M GONNA LEAVE YOU

3. BLACK DOG



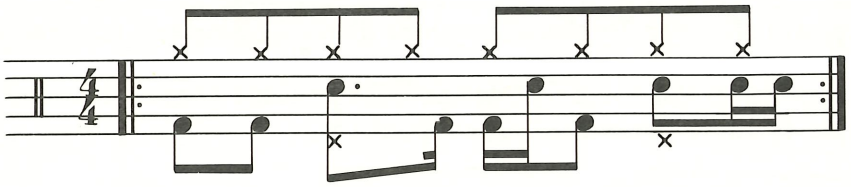
4. BOOGIE WITH STU

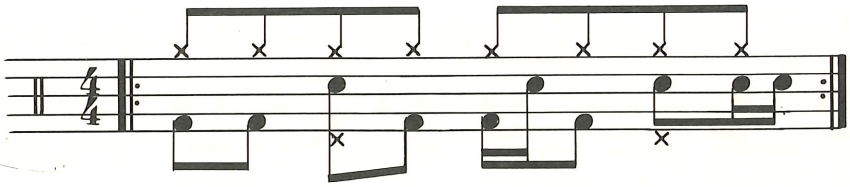


5. BRING IT ON HOME

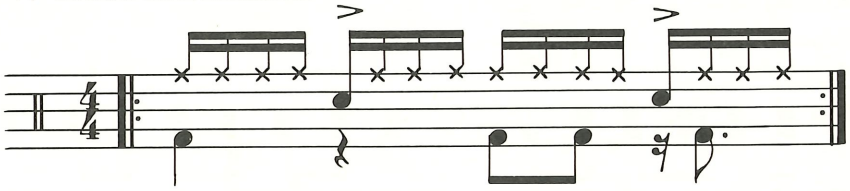


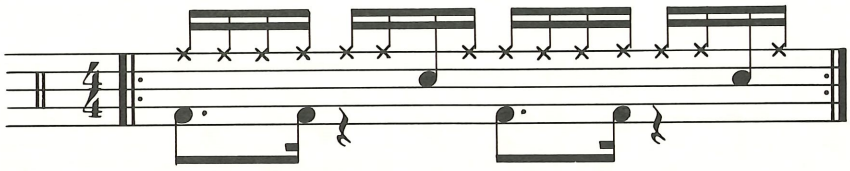
6. CANDY STORE ROCK



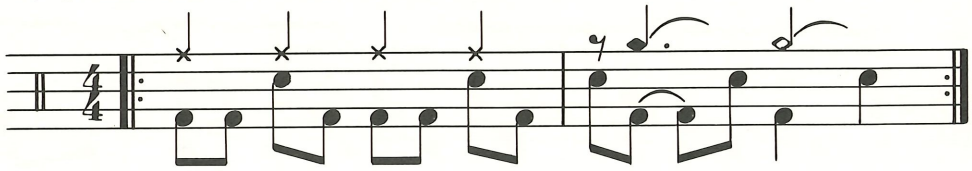


7. CAROUSELAMBRA

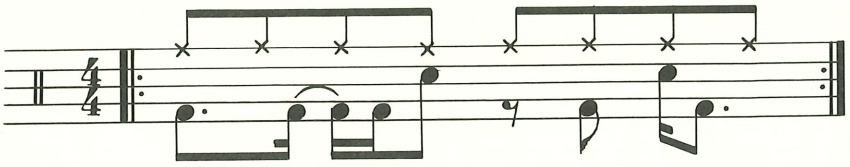




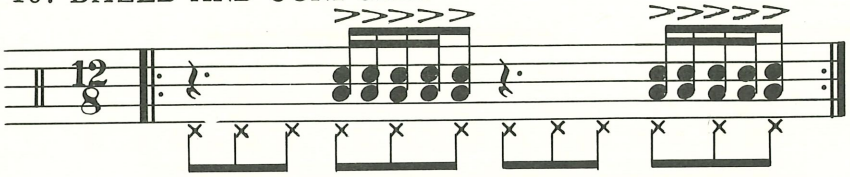
8. COMMUNICATIONS BREAKDOWN



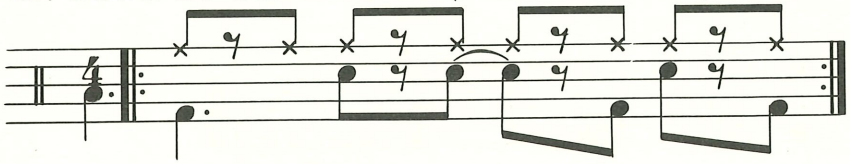
9. CUSTARD PIE



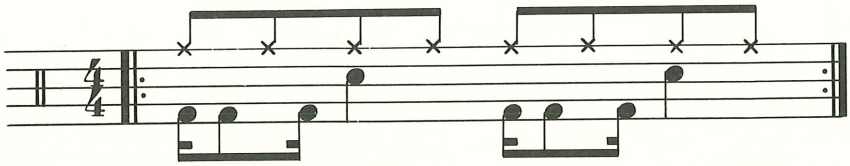
10. DAZED AND CONFUSED



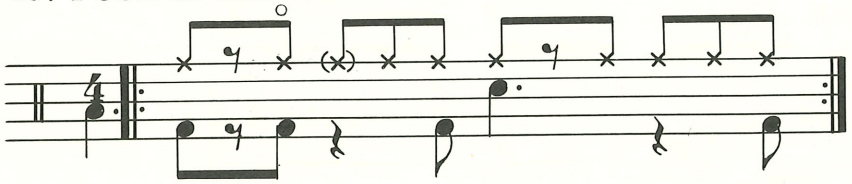
11. DOWN BY THE SEASIDE (moderate shuffle)

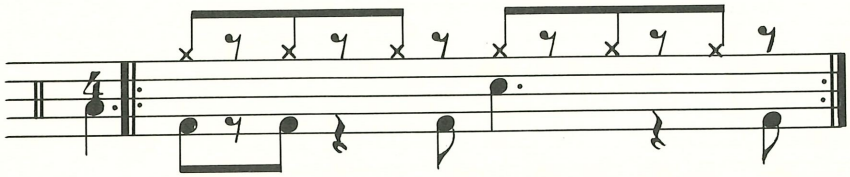


12. D'YER MAK'ER

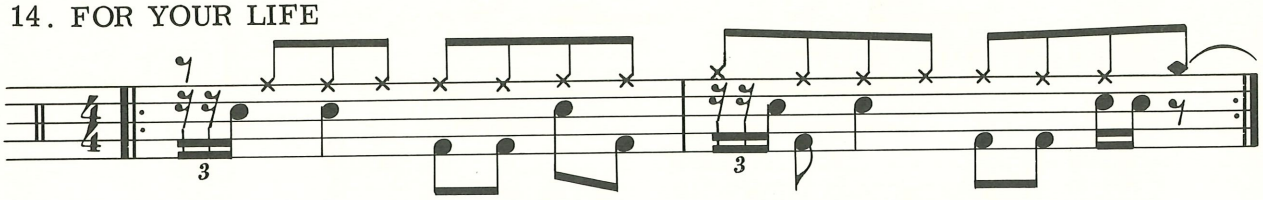


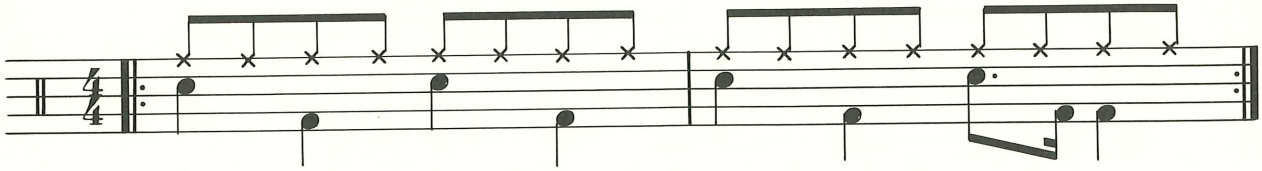
13. FOOL IN THE RAIN

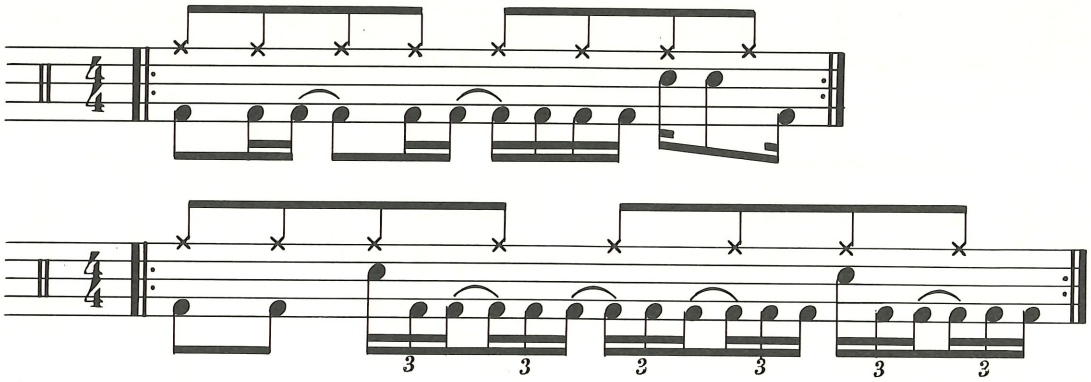


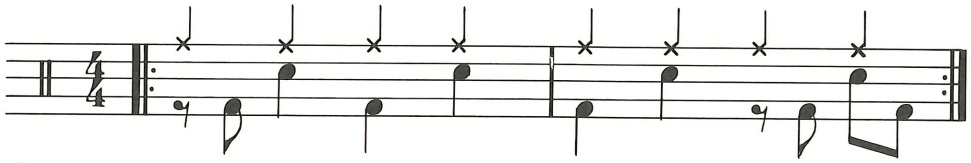


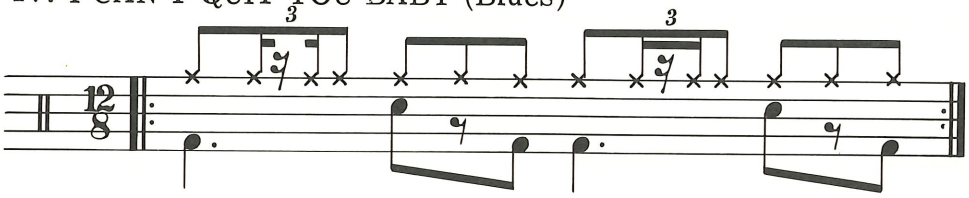
14. FOR YOUR LIFE

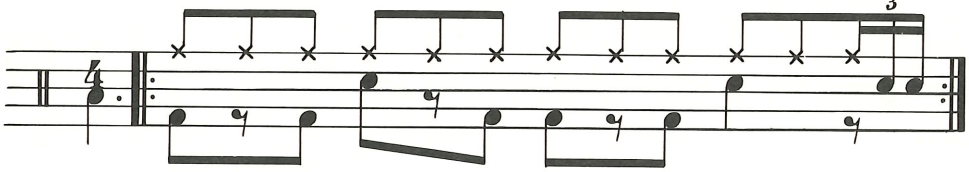




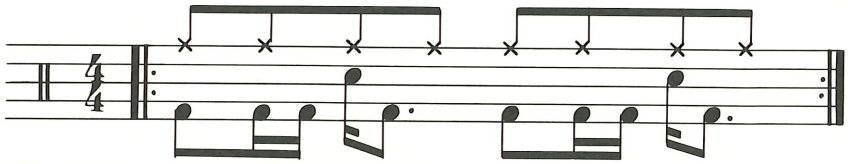
15. GOOD TIMES, BAD TIMES

16. HOUSES OF THE HOLY



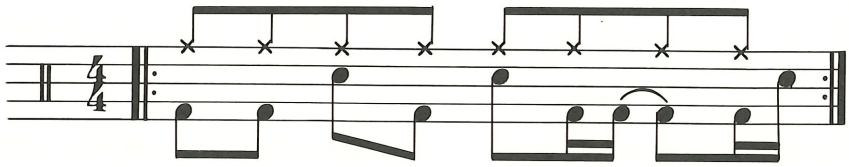
17. I CAN'T QUIT YOU BABY (Blues)

18. I'M GONNA CRAWL

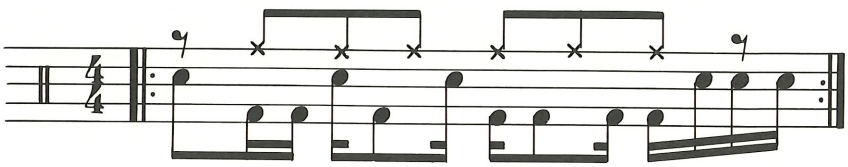


19. IMMIGRANT SONG

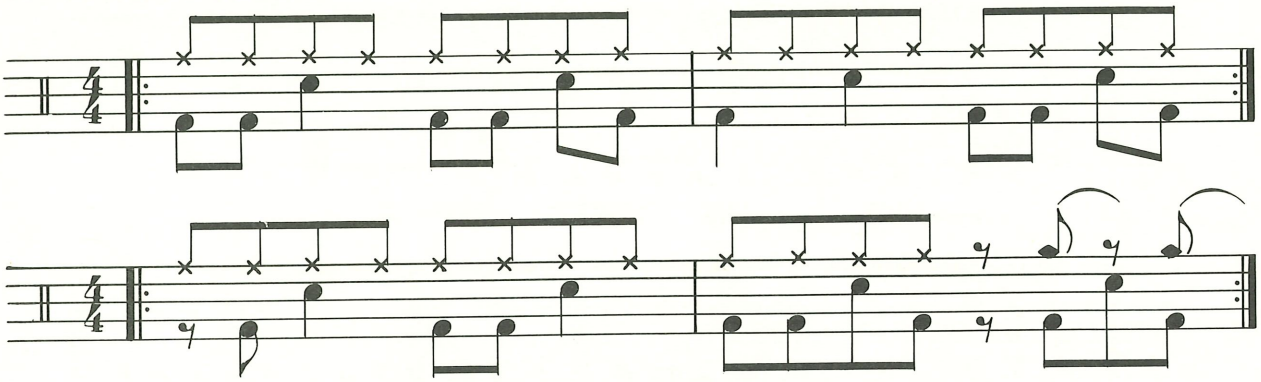


20. IN MY TIME OF DYING

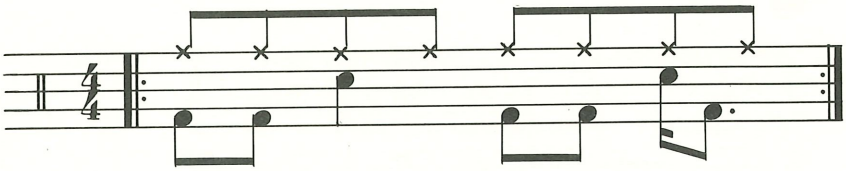




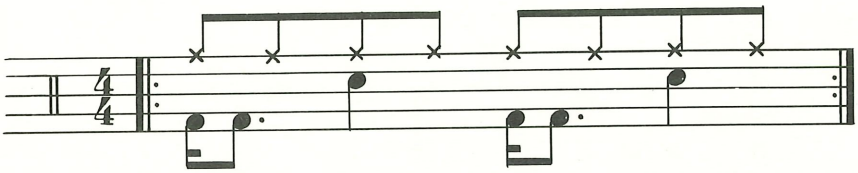
21. IN THE EVENING



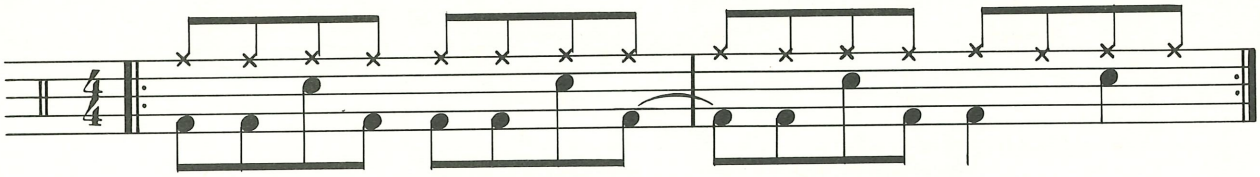
22. IN THE LIGHT



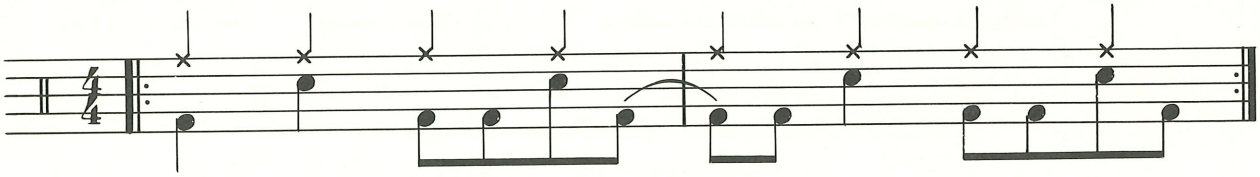
23. KASHMIR



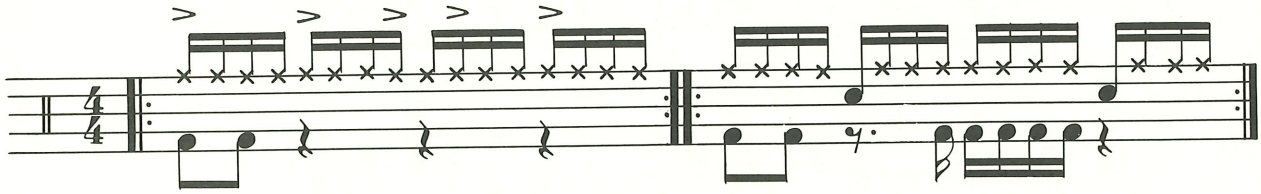
24. LIVING LOVING MAID (SHE'S JUST A WOMAN)



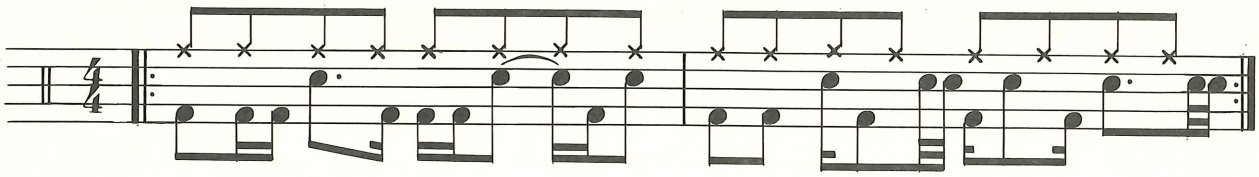
25. MISTY MOUNTAIN HOP



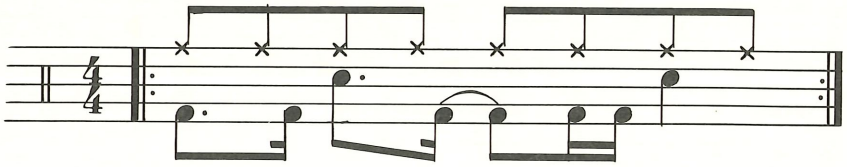
26. NIGHT FLIGHT



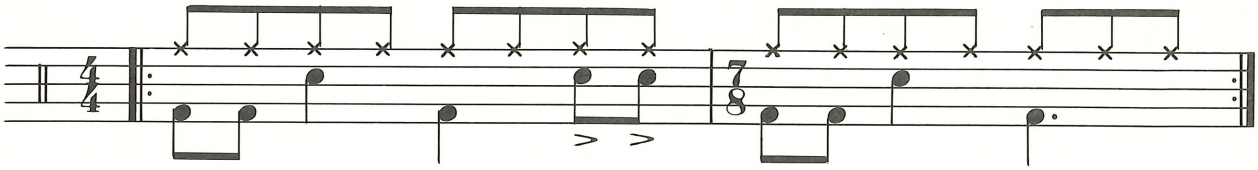
27. NO QUARTER



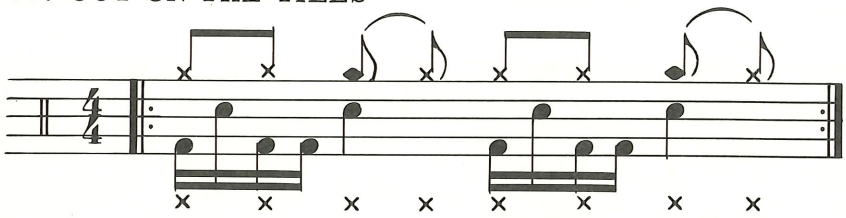
28. NOBODY'S FAULT BUT MINE



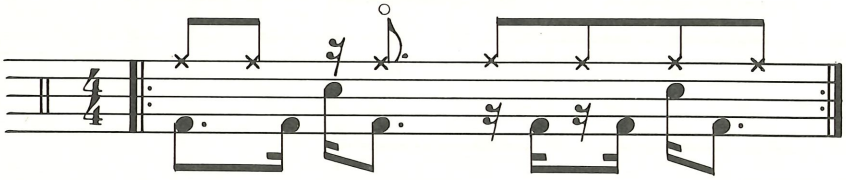
29. THE OCEAN



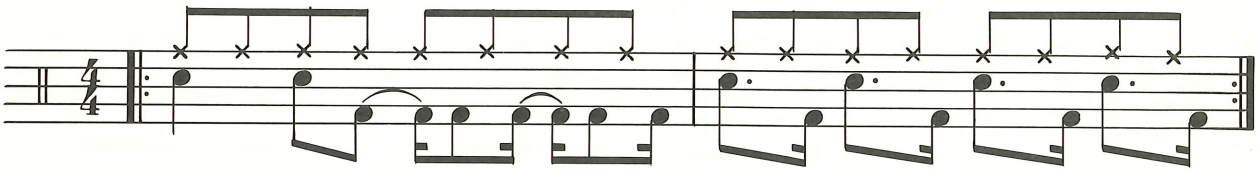
30. OUT ON THE TILES



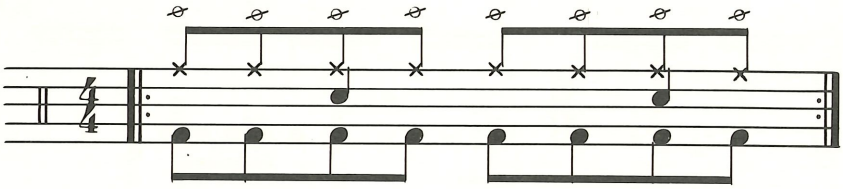
31. OVER THE HILL AND FAR AWAY



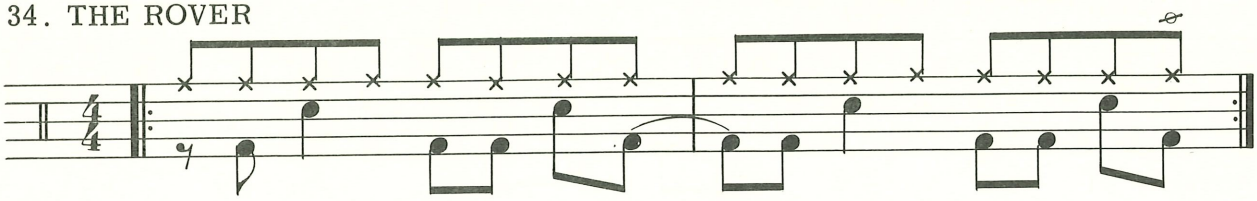
32. RAMBLE ON



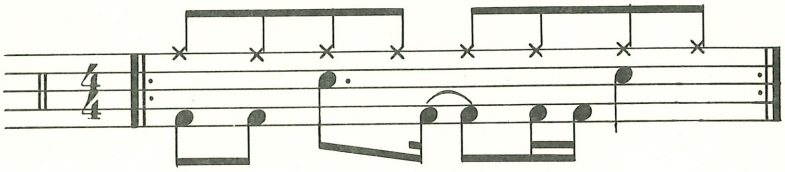
33. ROCK AND ROLL



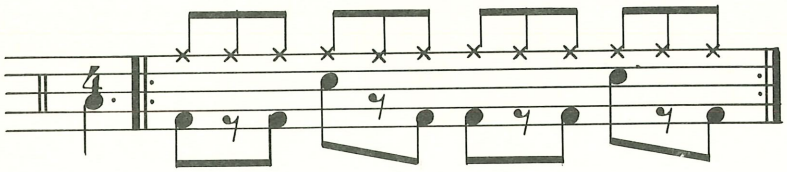
34. THE ROVER

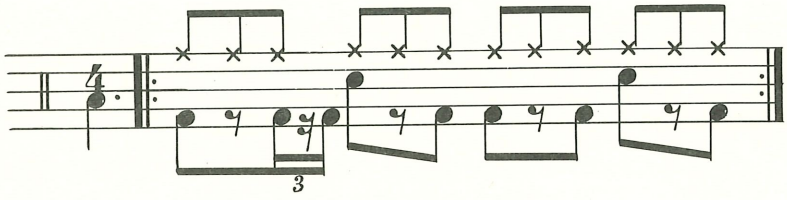


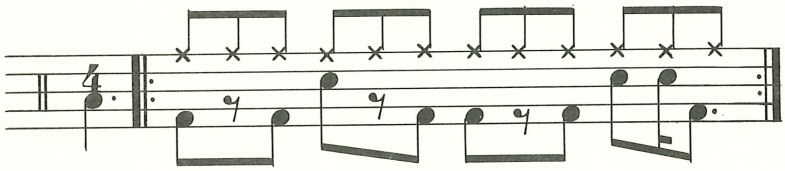
35. ROYAL ORLEANS



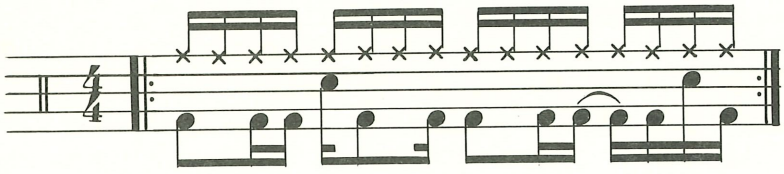
36. SINCE I'VE BEEN LOVING YOU (slow blues)



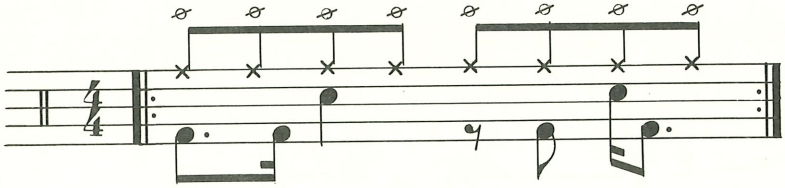




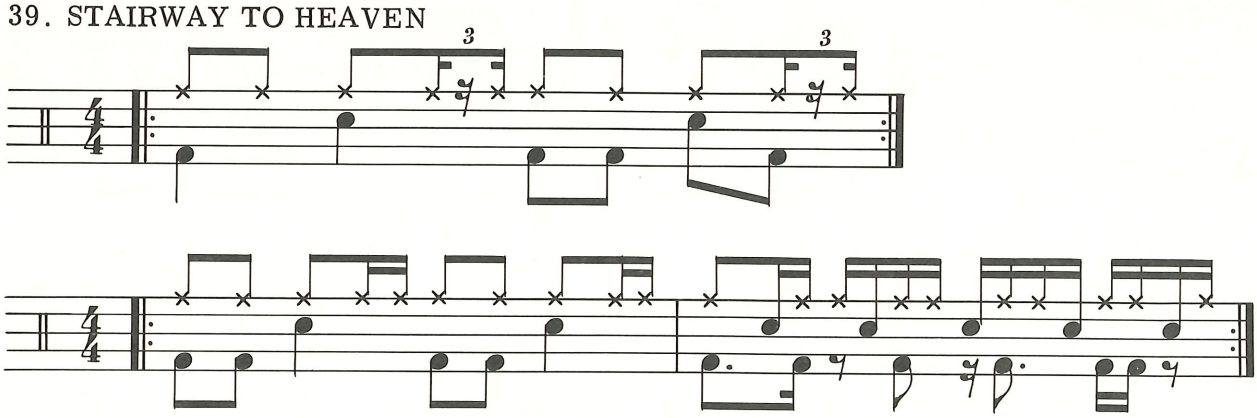
37. SOUTH BOUND SAUREZ



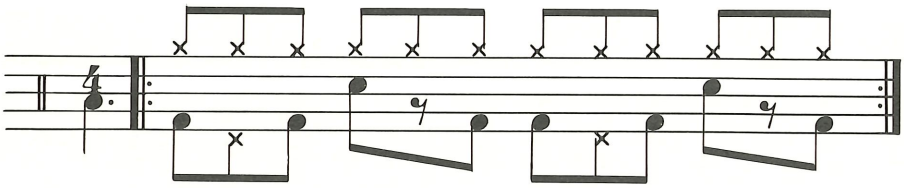
38. THE SONG REMAINS THE SAME



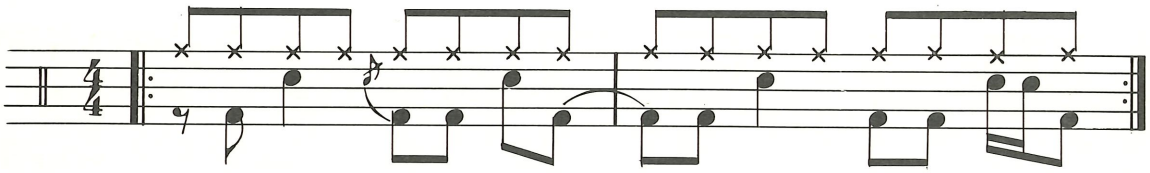
39. STAIRWAY TO HEAVEN



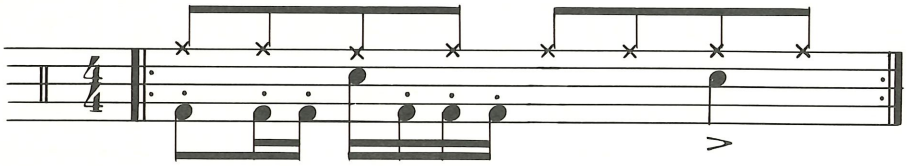
40. TEA FOR ONE



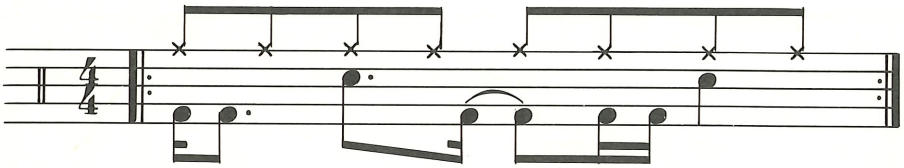
41. TEN YEARS GONE



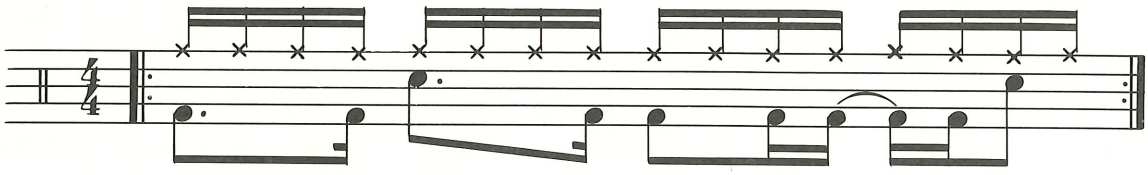
42. THE WANTON SONG



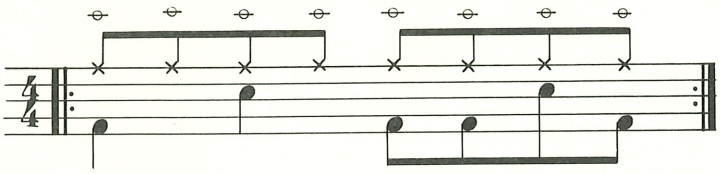
43. WHEN THE LEVEE BREAKS



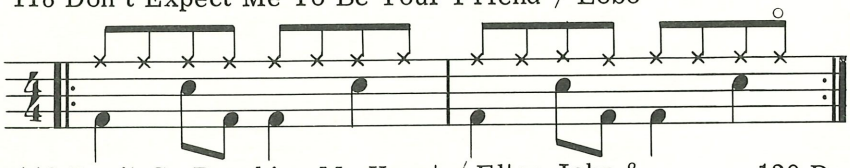
44. WHOLE LOTTA LOVE

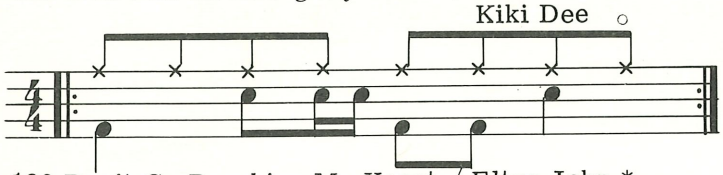


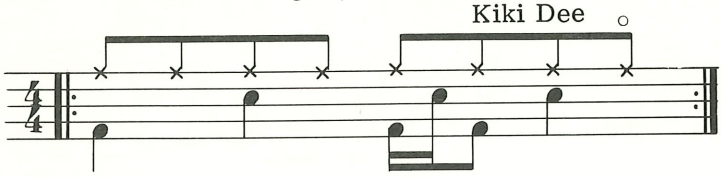
117 Don't Bring Me Down / Electric Light Orchestra



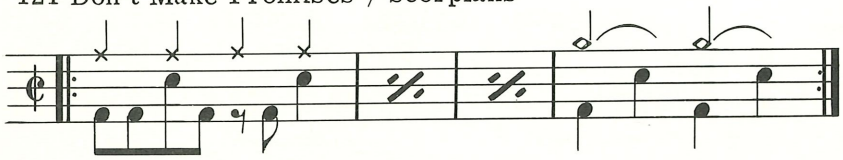
118 Don't Expect Me To Be Your Friend / Lobo



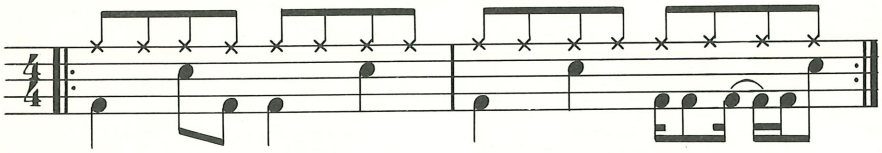
119 Don't Go Breaking My Heart / Elton John & Kiki Dee

120 Don't Go Breaking My Heart / Elton John * Kiki Dee



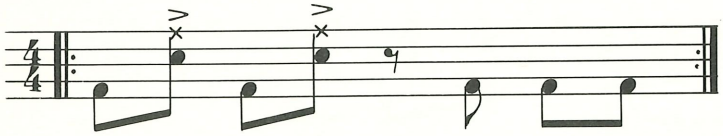
121 Don't Make Promises / Scorpians



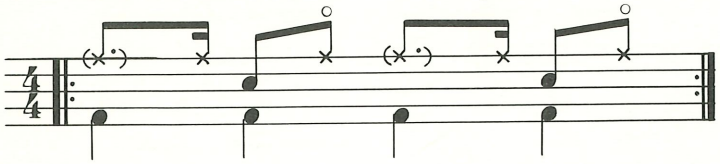
122 Don't Make Promises / Scorpians



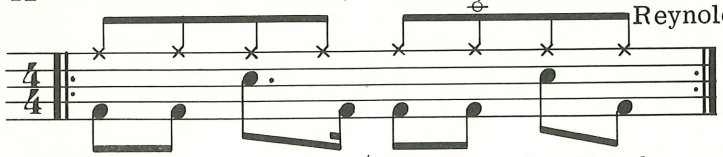
123 Don't Let Me Be Misunderstood / Animals



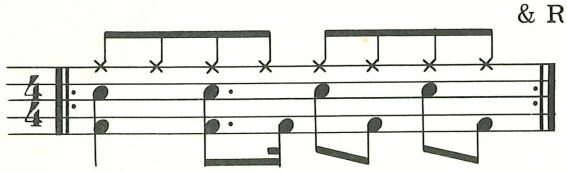
124 Don't Let Me Be Misunderstood/Santa Esmerelda

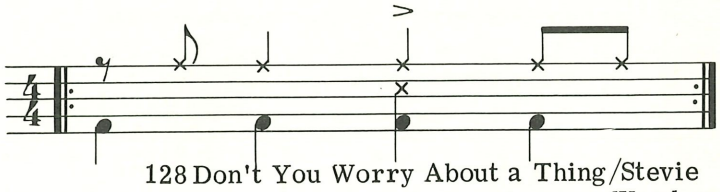


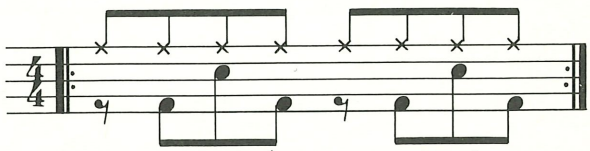
125 Don't Pull Your Love/Hamilton, Joe Frank, & Reynolds



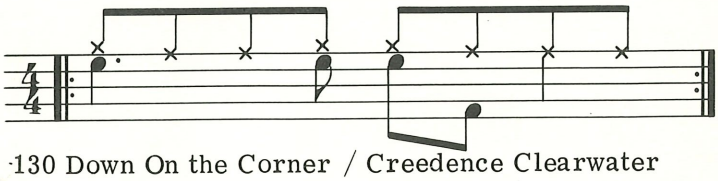
126 Don't Pull Your Love / Hamilton, Joe Frank, & Reynolds

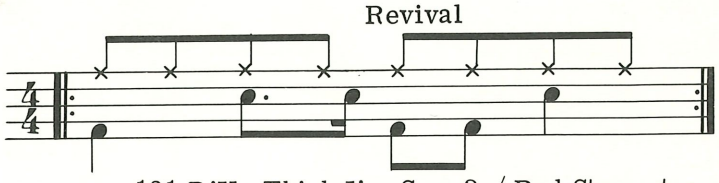
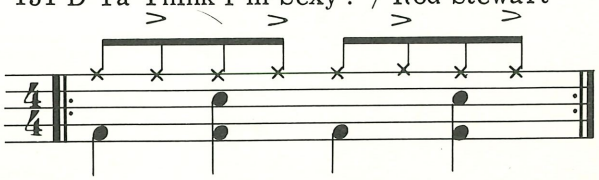
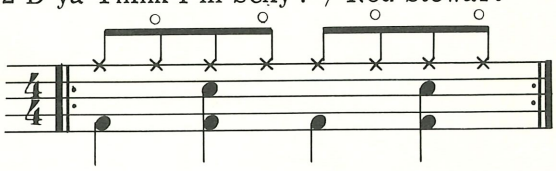


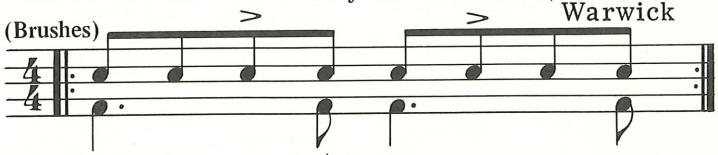
127 Don't Stand So Close To Me / Police

128 Don't You Worry About a Thing/Stevie Wonder

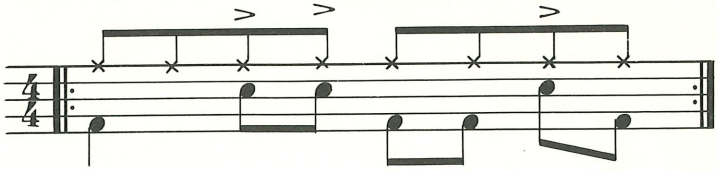


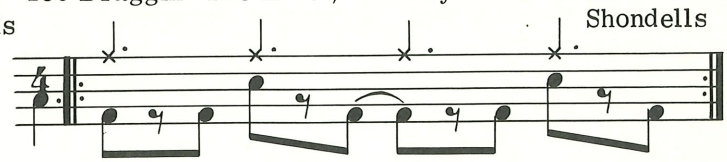
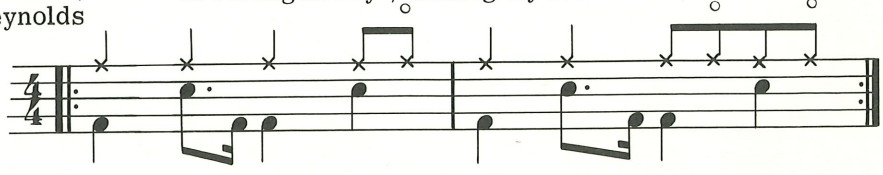
129 Down In The Boondocks / Billy Joe Royal

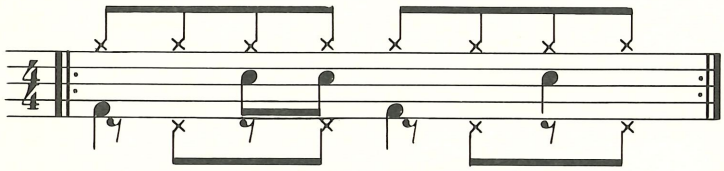


130 Down On the Corner / Creedence Clearwater Revival

131 D'Ya Think I'm Sexy? / Rod Stewart

132 D'ya Think I'm Sexy? / Rod Stewart

133 Do You Know The Way To San Jose? /Dionne Warwick

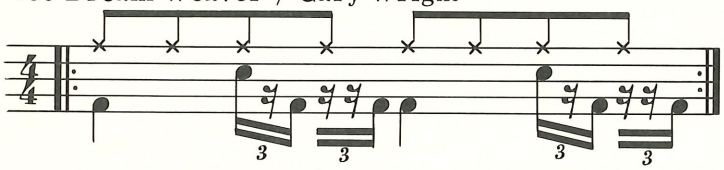
(Brushes)

134 Do You Love Me? / Contours



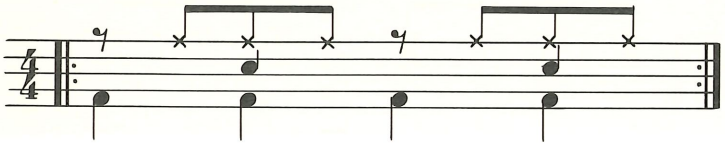
135 Draggin' The Line / Tommy James & the Shondells

136 Dragon Fly / Mahogany Rush

137 Dream Lover / Bobby Darin



138 Dream Weaver / Gary Wright

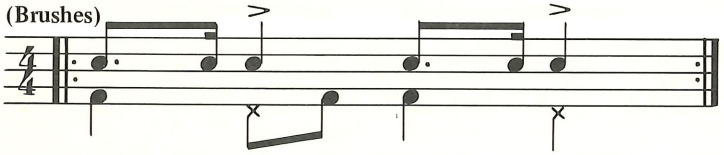


139 Dreamboat Annie / Heart

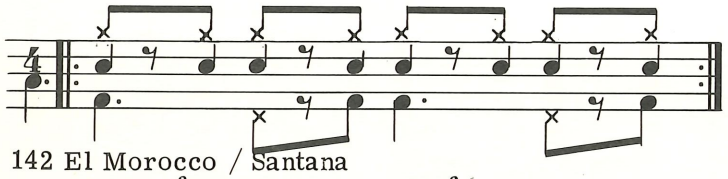


140 Duke Of Earl / Gene Chandler

(Brushes)

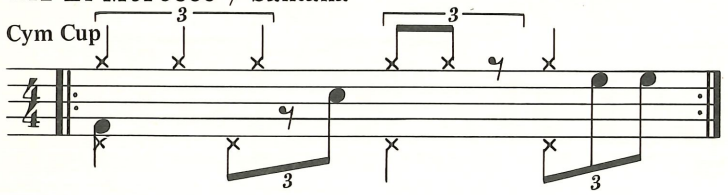


141 Dust My Broom / Z Z Top

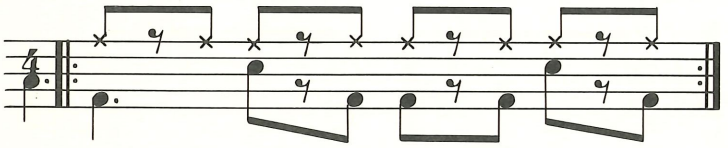


142 El Morocco / Santana

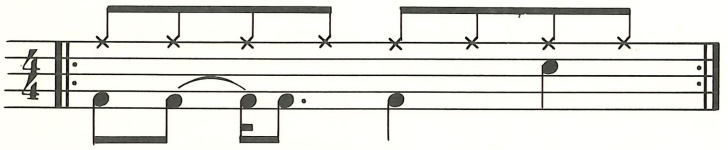
Cym Cup



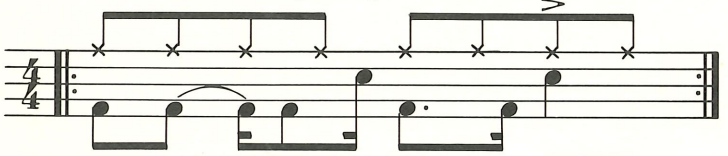
143 Eleanor / Turtles



144 Emmeretta / Deep Purple

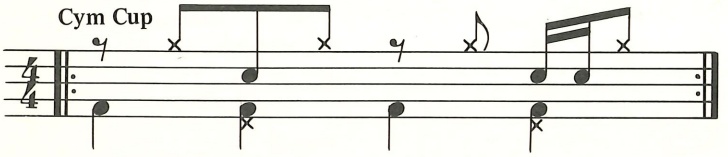


145 Emmeretta / Deep Purple

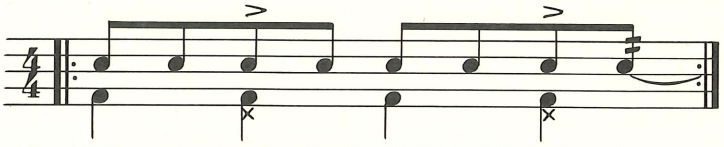


146 Esther Be The One / Z Z Top

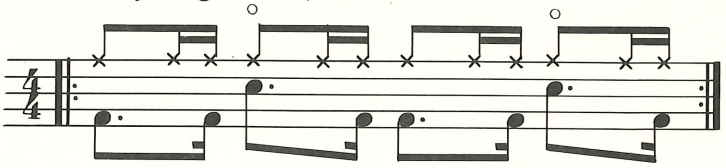
Cym Cup



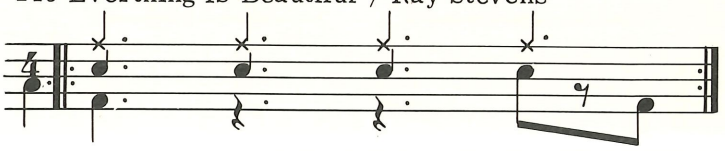
147 Everybody / Tommy Roe



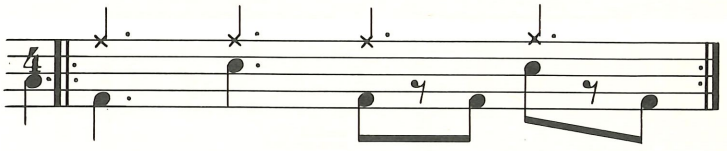
148 Everything I Own / Bread



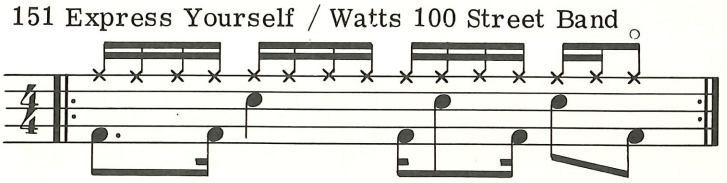
149 Everthing Is Beautiful / Ray Stevens



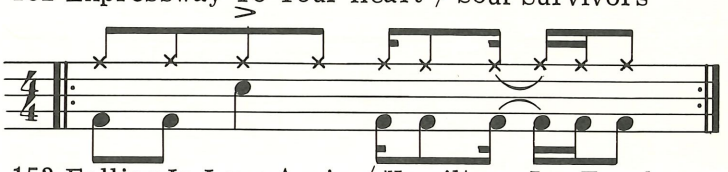
150 Everything Is Beautiful / Ray Stevens



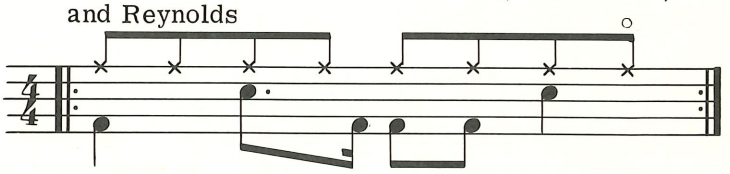
151 Express Yourself / Watts 100 Street Band



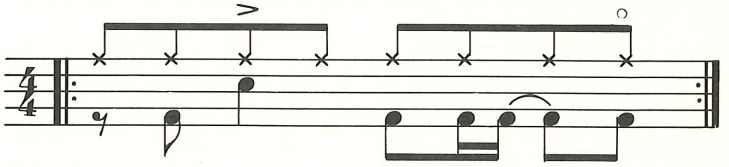
152 Expressway To Your Heart / Soul Survivors



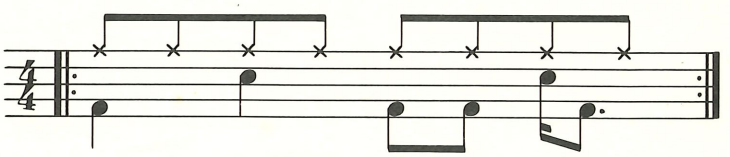
153 Falling In Love Again / Hamilton, Joe Frank, and Reynolds



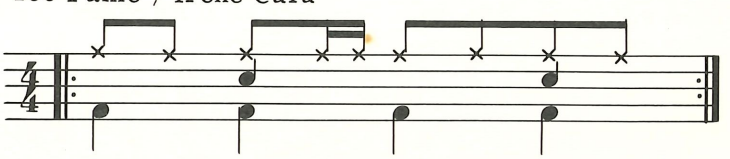
154 Fame / David Bowie



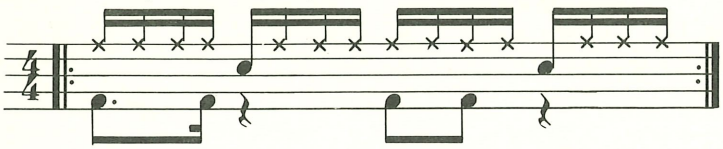
155 Fame / David Bowie



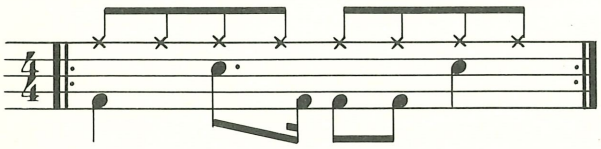
156 Fame / Irene Cara



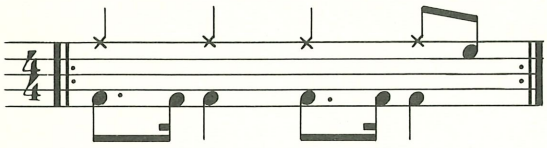
157 Family Affair / Sly and the Family Stone



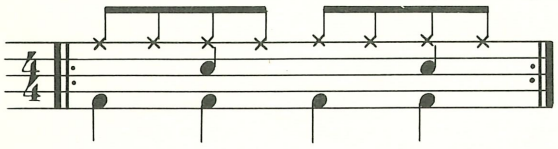
158 Feel Like Making Love / Bad Company



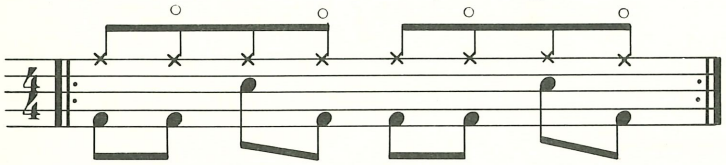
159 Feel Like Makin' Love / Roberta Flack



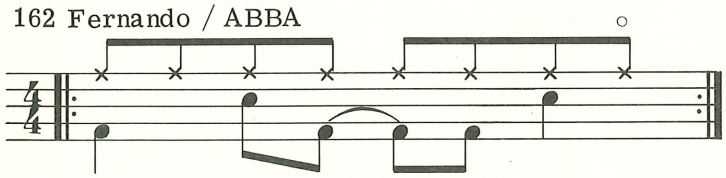
160 Feels Like The First Time / Foreigner



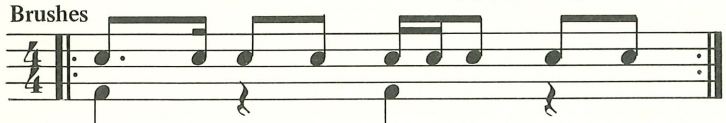
161 Feels Like The First Time / Foreigner

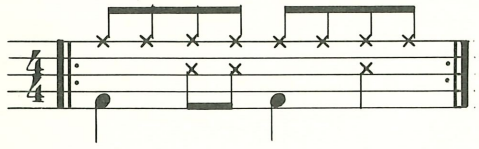


162 Fernando / ABBA

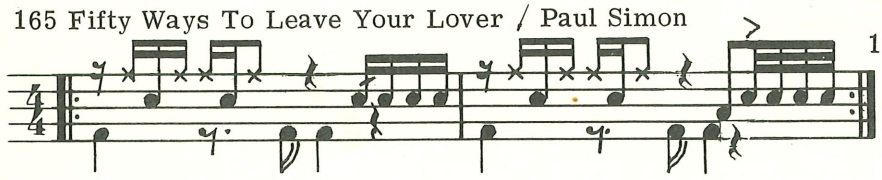


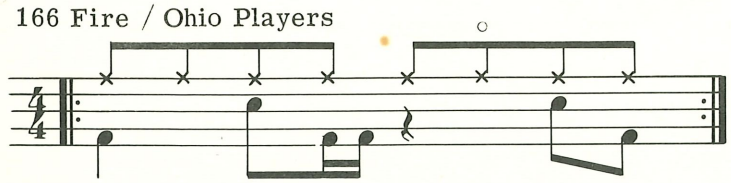
163 Ferry Across The Mersey / Gerry and the Pacemakers

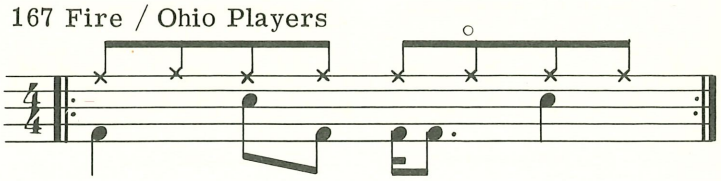
Brushes

164 Ferry Across The Mersey / Gerry and the Pacemakers

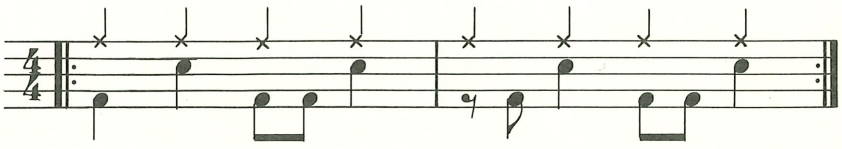


165 Fifty Ways To Leave Your Lover / Paul Simon

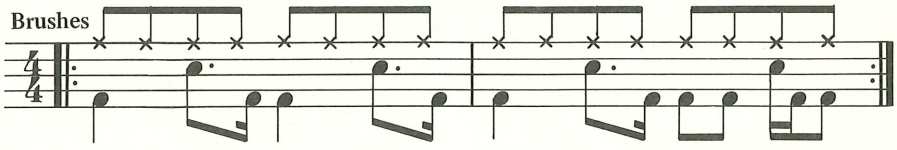


166 Fire / Ohio Players

167 Fire / Ohio Players

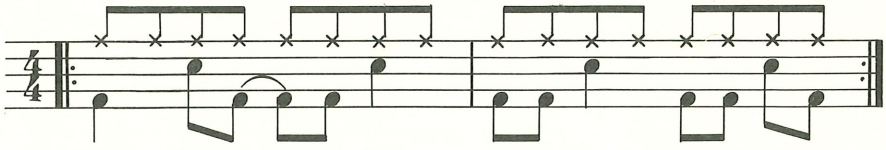


168 Fire / Pointer Sisters

169 Fire And Rain / James Taylor

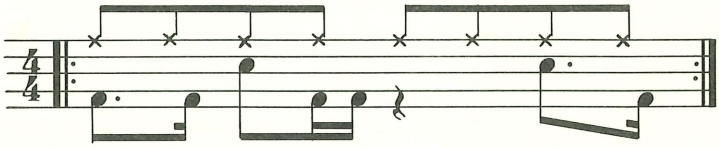
Brushes



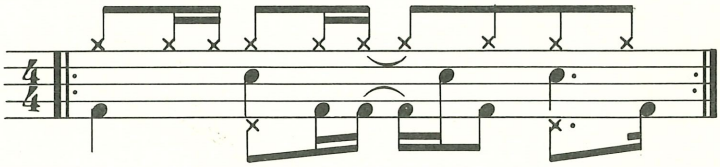
170 First I Look At The Purse / J. Geils Band

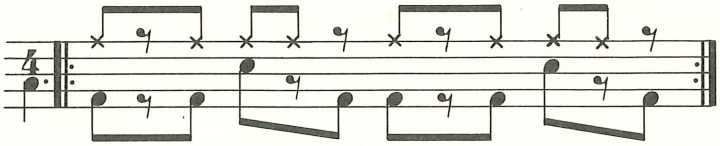


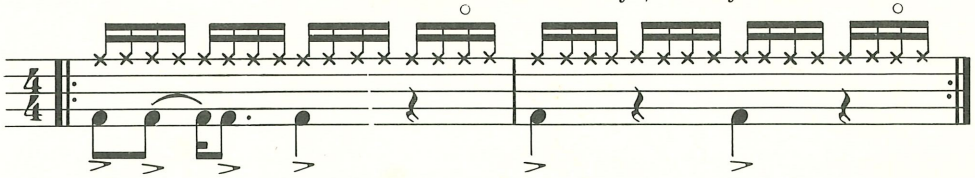
171 Fly Like An Eagle / Steve Miller Band

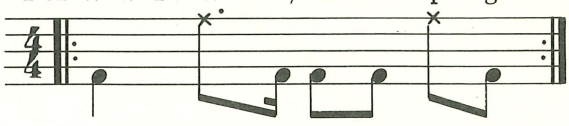


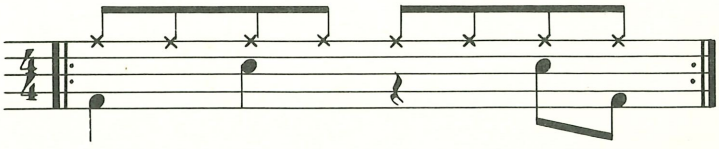
172 Fly Like An Eagle / Steve Miller Band



173 A Fool For Your Stockings / Z Z Top

174 For The Love Of Money / O Jays



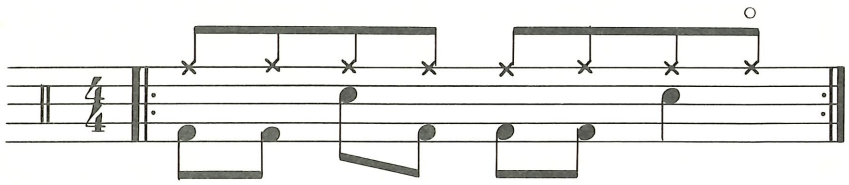
175 For What Its Worth / Buffalo Springfield

176 For Your Love / Fleetwood Mac



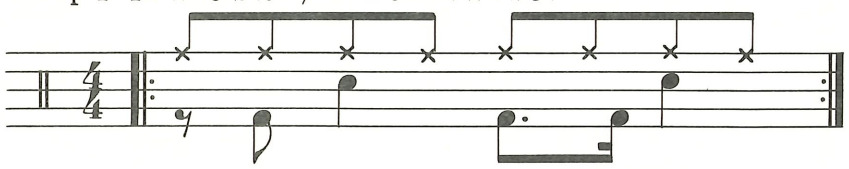
PROFILE:DAVID GARIBALDI

As far as funk drumming is concerned, no one does it better than David Garibaldi. As drummer for one of the funkiest, tightest bands to ever hit the charts (Tower of Power), Garibaldi plays syncopation like he invented the word. And in spite of the demanding nature of these rhythms, Garibaldi plays them with the same smoothness and taste of a veteran swing drummer. One of the hallmarks of a good drummer is that he makes it all look easy, and David Garibaldi does that.

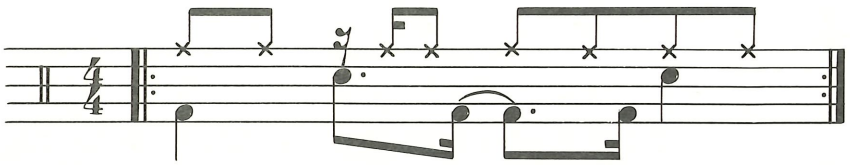
Both Sorry Over Nothin' / Tower of Power



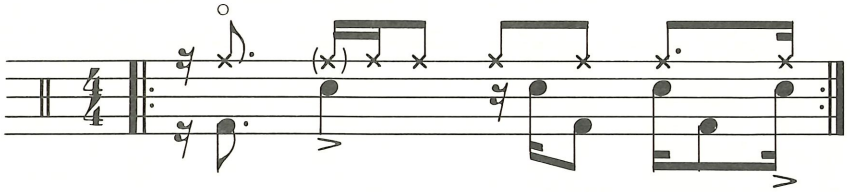
Drop It In The Slot / Tower of Power



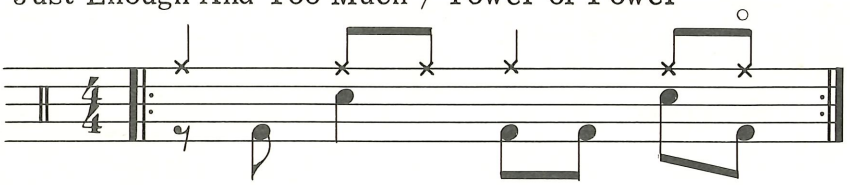
Ebony Jam / Tower of Power



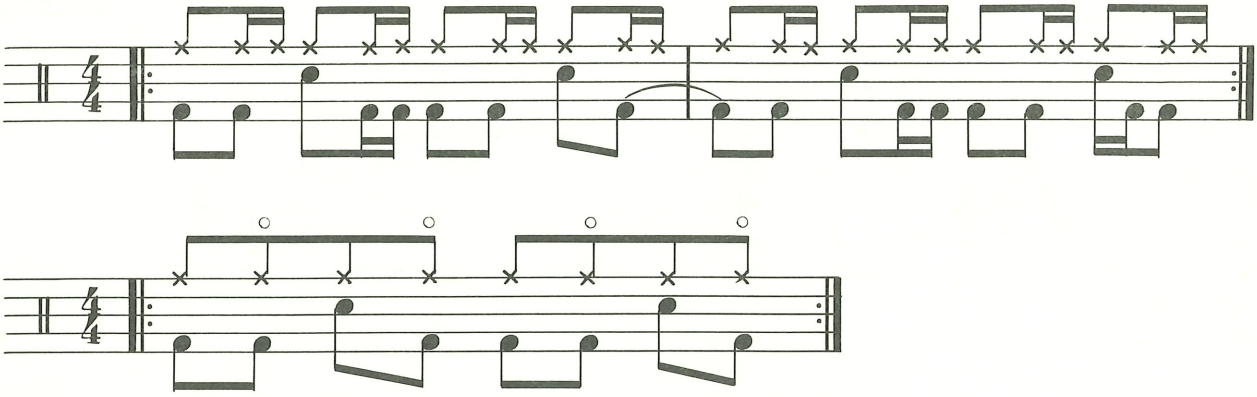
If I Play My Cards Right / Tower of Power



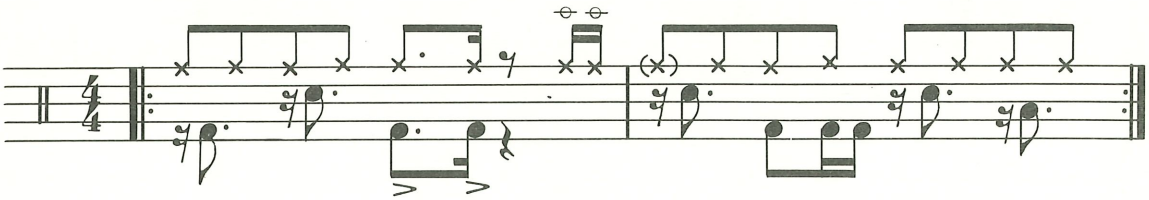
Just Enough And Too Much / Tower of Power



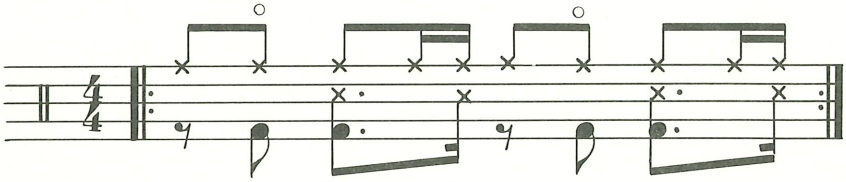
Of The Earth / Tower of Power

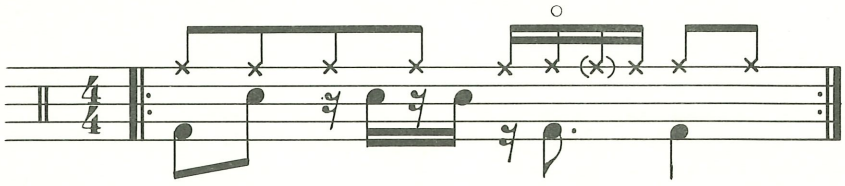


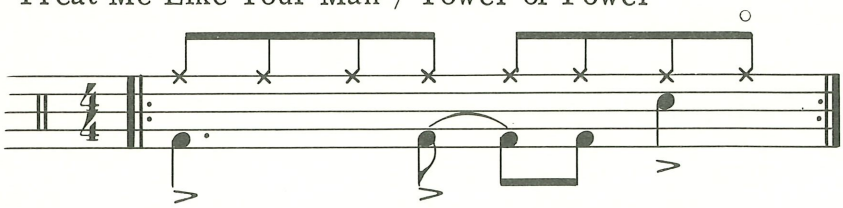
On The Serious Side / Tower of Power

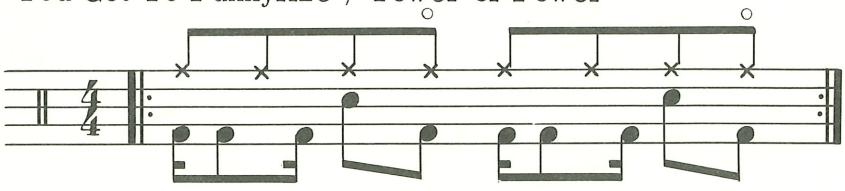


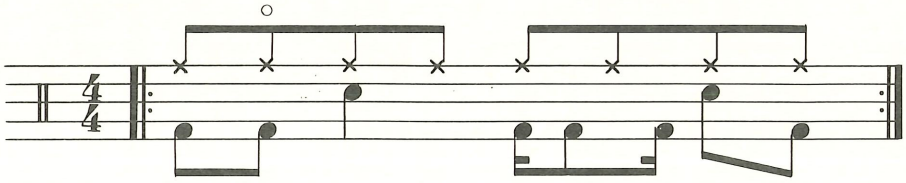
The Soul of a Child / Tower of Power



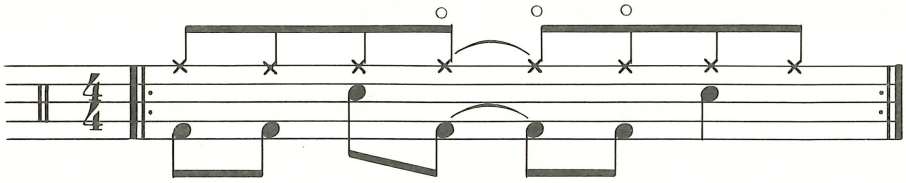
Soul Vaccination / Tower of Power

Treat Me Like Your Man / Tower of Power



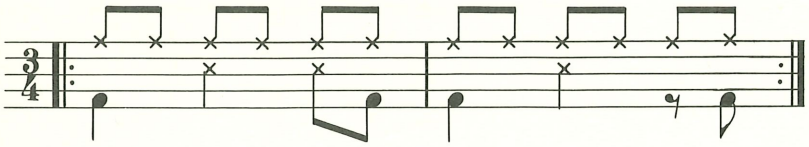
You Got To Funkyfize / Tower of Power

You Strike My Main Nerve / Tower of Power



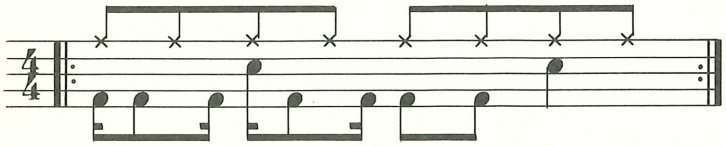
You've So Wonderful, So Marvelous / Tower of Power



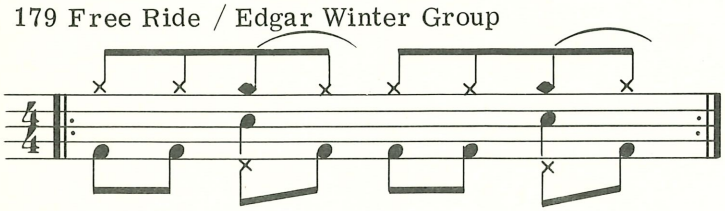
177 49 Bye Byes / Crosby, Stills, & Nash



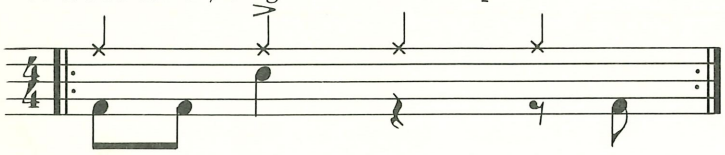
178 Frankenstein / Edgar Winter Group



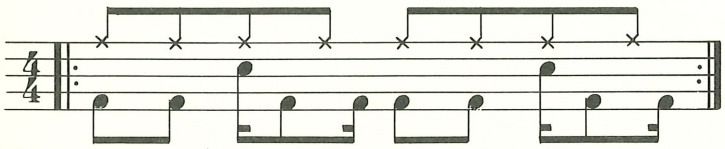
179 Free Ride / Edgar Winter Group



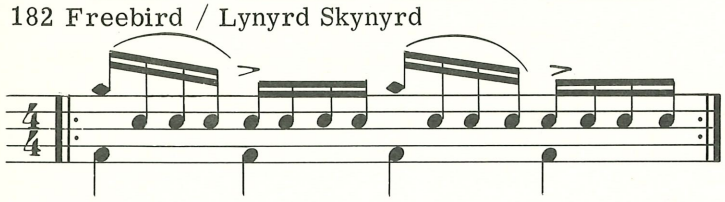
180 Free Ride / Edgar Winter Group



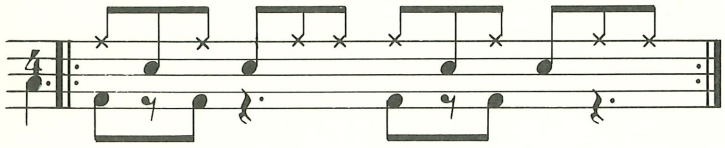
181 Freebird / Lynyrd Skynyrd



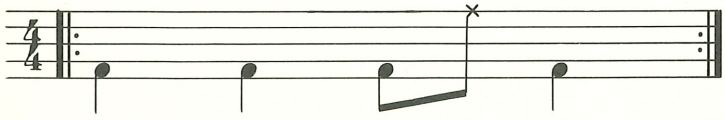
182 Freebird / Lynyrd Skynyrd

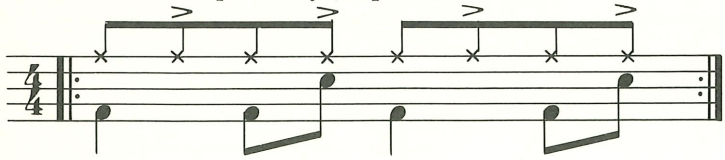


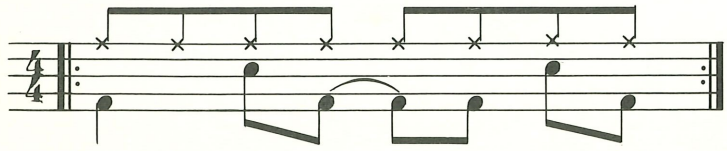
183 Freeway Jam / Jeff Beck



184 Games People Play / Spinners

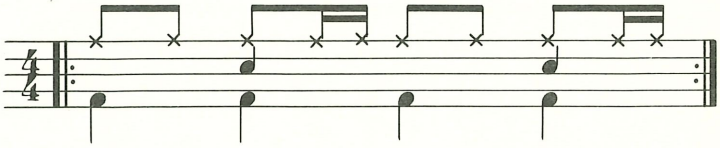


185 Games People Play / Spinners

186 Get It On (Bang A Gong)/ T Rex

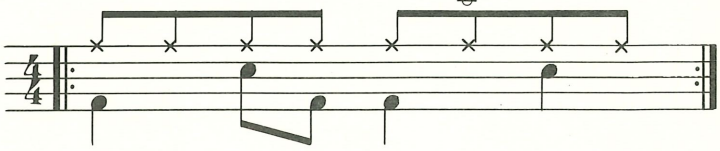


187 Get Together / Youngbloods

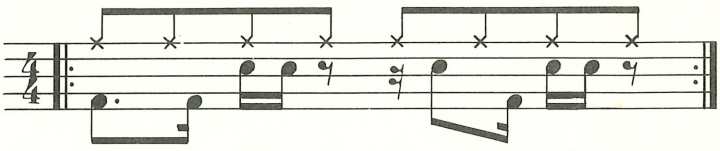
188 Get Up and Boogie / Silver Connection



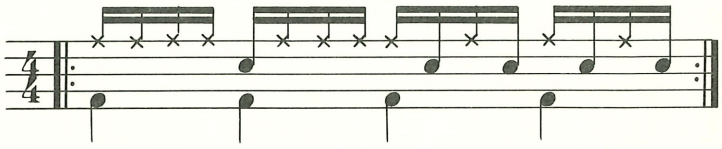
189 Give Me Love / George Harrison



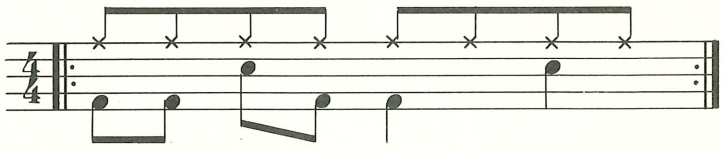
190 Glad All Over / Jeff Beck



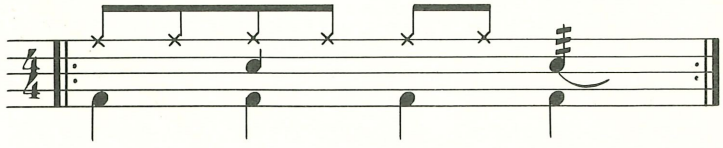
191 Glad All Over / Jeff Beck



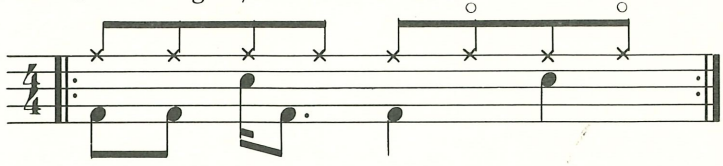
192 Gloria / Them



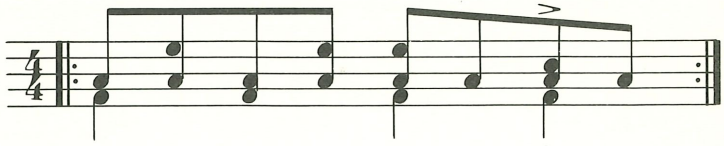
193 Gloria / Them



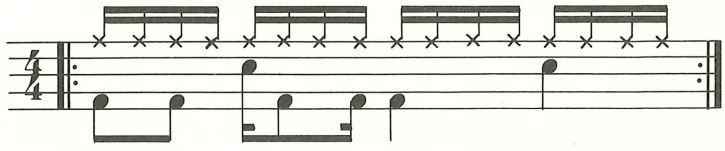
194 Go All Night / Pat Travers



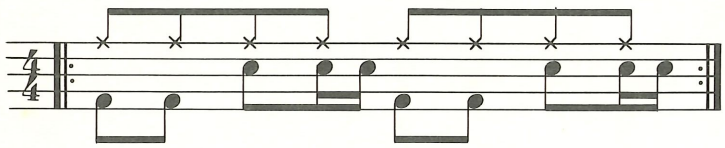
195 Go Your Own Way / Fleetwood Mac



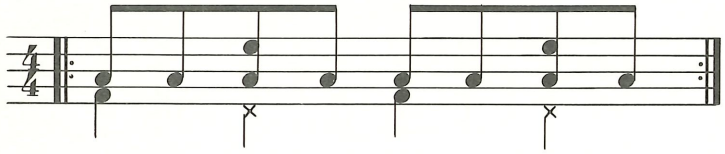
196 Go Within / Santana



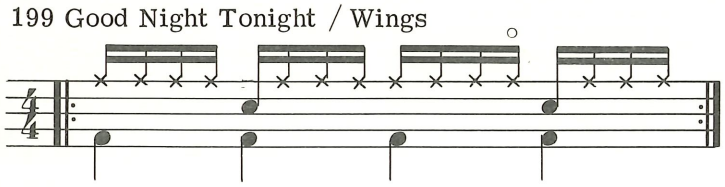
197 Going Up The Country / Canned Heat



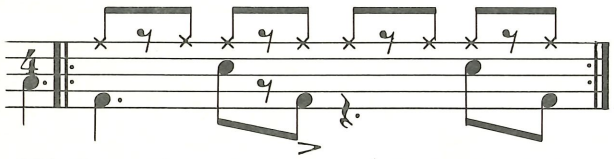
198 Gold Dust Woman / Fleetwood Mac



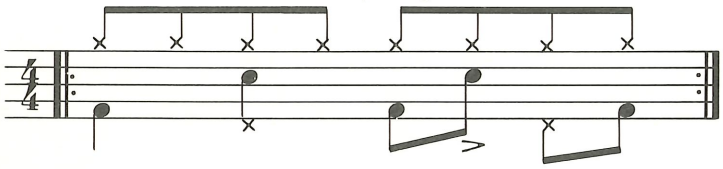
199 Good Night Tonight / Wings



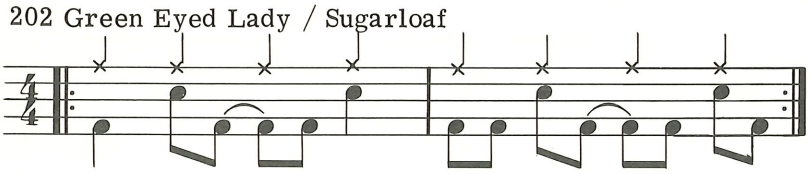
200 Got To Get You Into My Life / Earth, Wind, and Fire



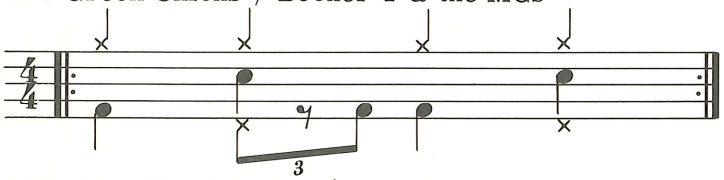
201 Grazin' In The Grass / Hugh Masekela



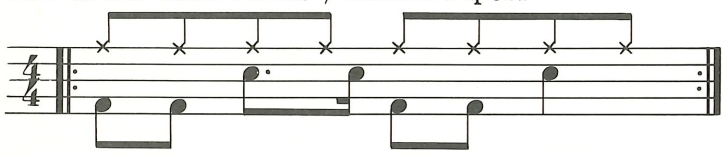
202 Green Eyed Lady / Sugarloaf



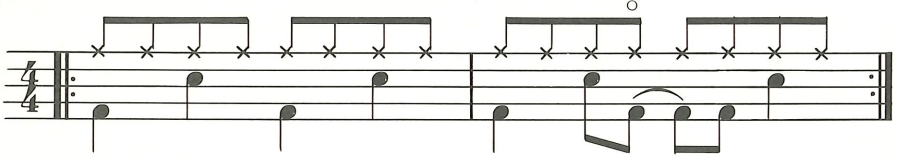
203 Green Onions / Booker T & the MGs



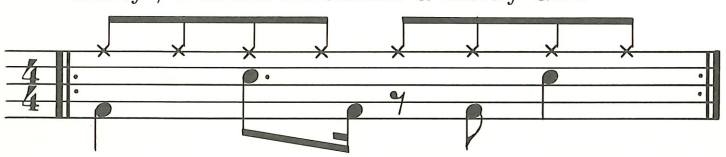
204 Green Tambourine / Lemon Pipers

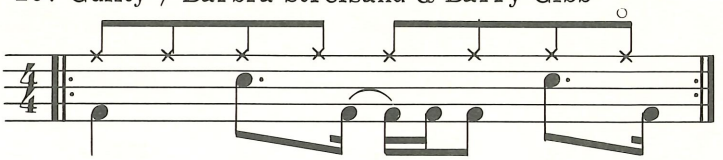


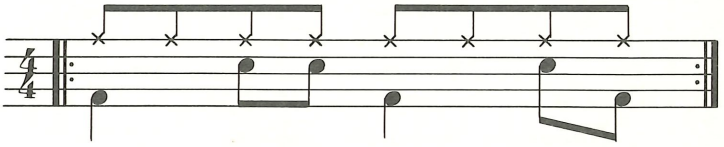
205 Grow Some Funk Of Your Own / Elton John



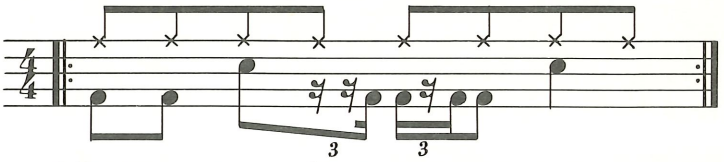
206 Guilty / Barbra Streisand & Barry Gibb



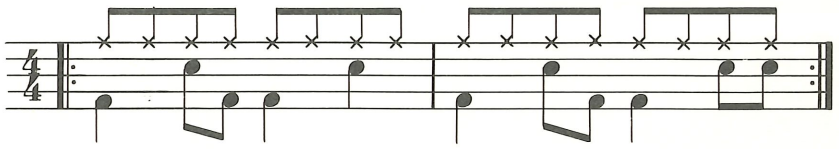
207 Guilty / Barbra Streisand & Barry Gibb

208 Guitar Man / Duanne Eddy



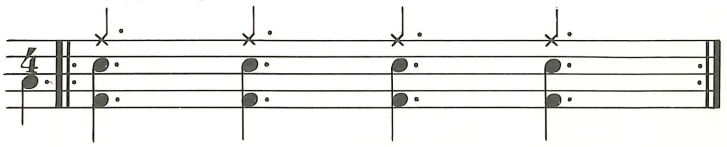
209 The Gypsy / Deep Purple



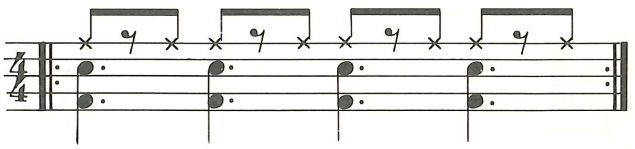
210 Gypsy Woman / Brian Hyland



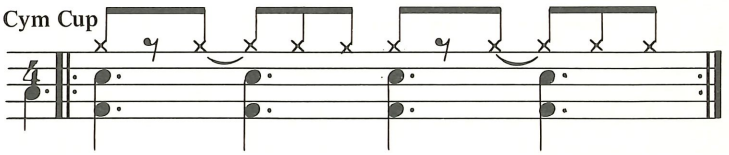
211 Happy Together / Turtles



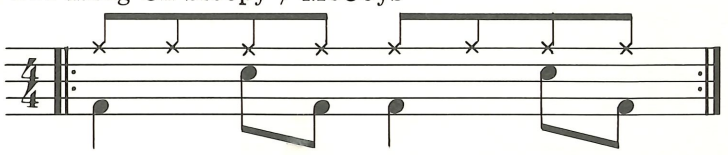
212 Happy Together / Turtles



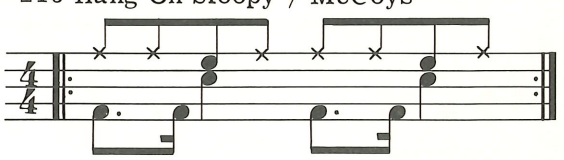
213 Happy Together / Turtles



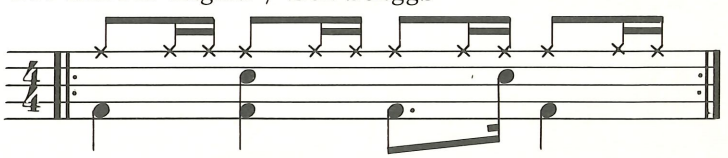
214 Hang On Sloopy / McCoys



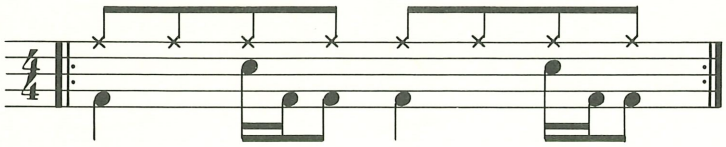
215 Hang On Sloopy / McCoys



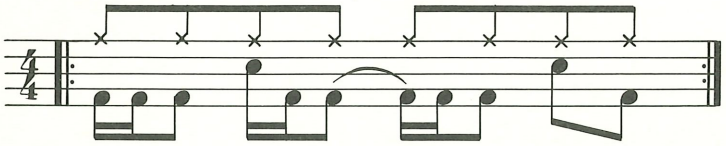
216 Harbor Lights / Boz Scaggs



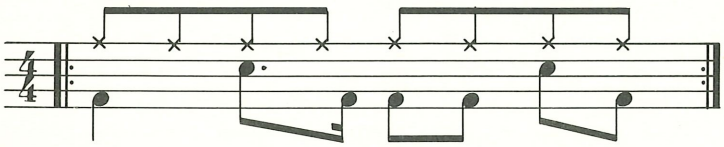
217 Have You Seen Her? / Chi-lites



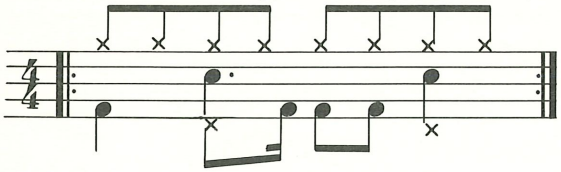
218 Have You Seen Her? / Chi-lites



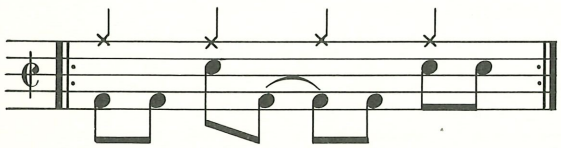
219 He Ain't Heavy, He's My Brother / Hollies



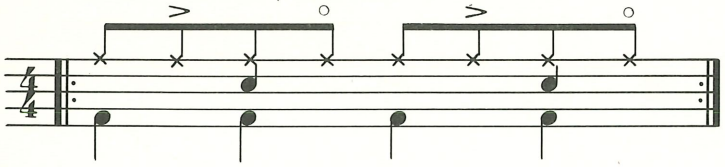
220 He Ain't Heavy, He's My Brother / Hollies



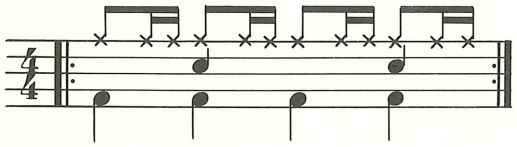
221 Heard It On The 'X' / Z Z Top



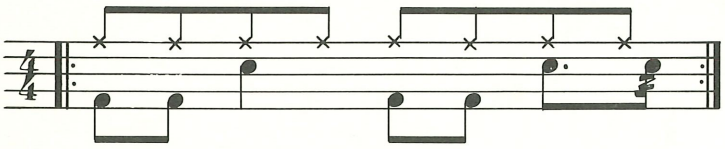
222 Heart Of Glass / Blondie



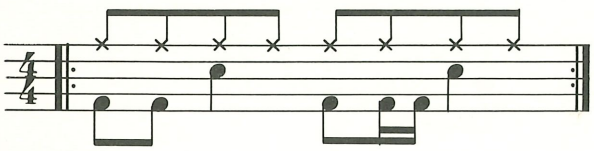
223 Heart Of Glass / Blondie



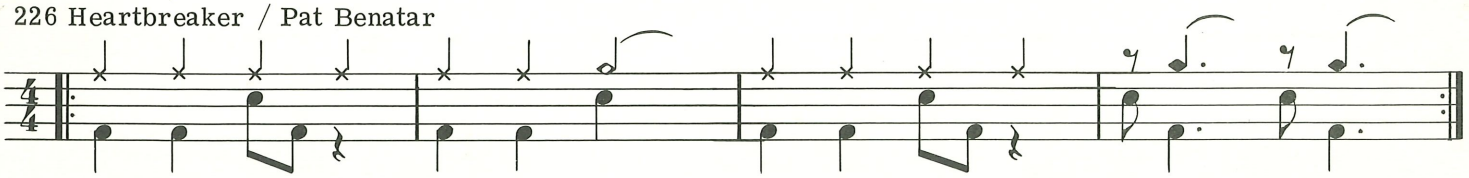
224 Heart Of Gold / Neil Young

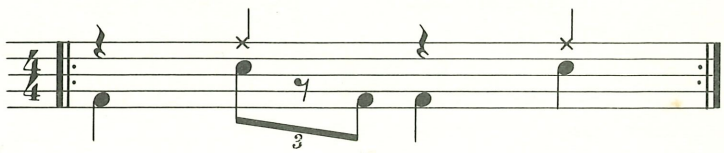


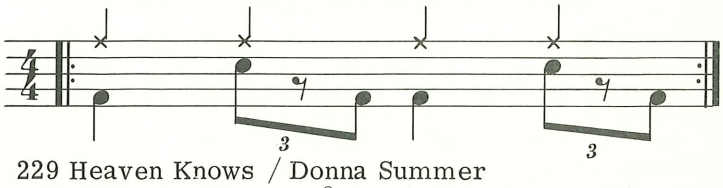
225 Heart Of Gold / Neil Young



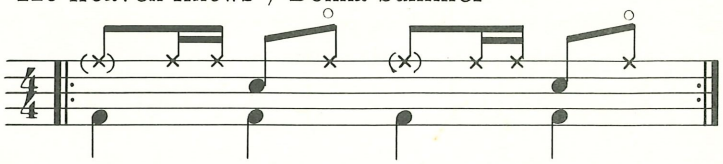
226 Heartbreaker / Pat Benatar

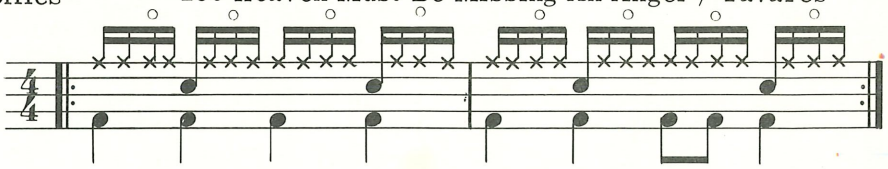


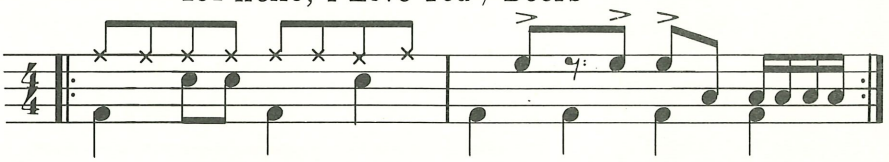
227 Heat Wave / Linda Ronstadt

228 Heat Wave / Linda Ronstadt



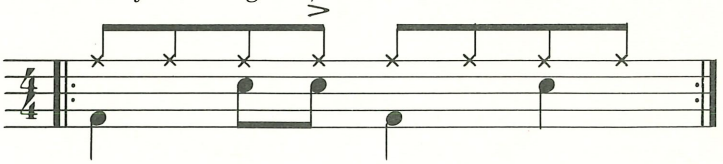
229 Heaven Knows / Donna Summer



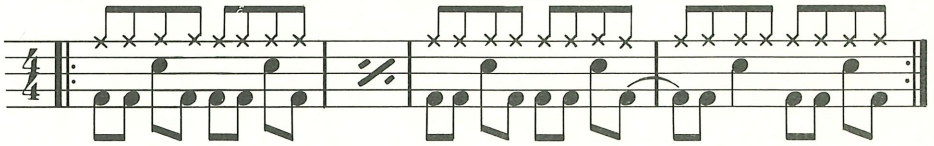
230 Heaven Must Be Missing An Angel / Tavares

231 Hello, I Love You / Doors



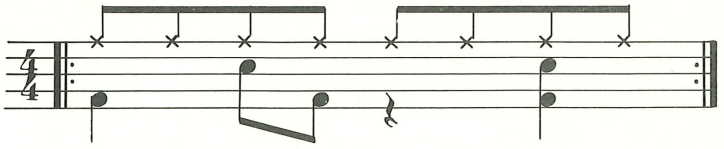
232 Henry The Eighth / Herman's Hermits



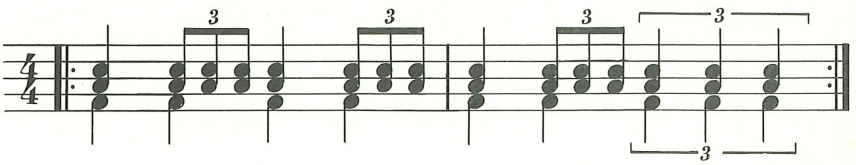
233 Here Comes That Rainy Day Feeling Again / Fortunes



234 He's So Fine / Chiffons



235 Hey Joe / Deep Purble

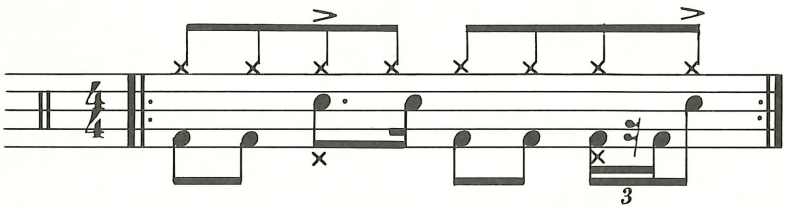


PROFILE:MITCH MITCHELL

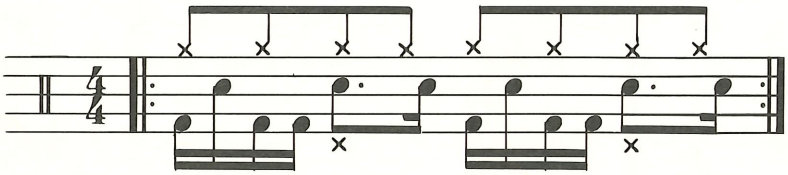
Any discussion among guitarists about their influences will inevitably focus on Jimi Hendrix. He might well be considered rock's most influential guitarist to date. Chronologically, Hendrix burst on the scene between the British Invasion and the San Francisco "flower-power" era. His unorthodox playing, which featured wild, sometimes atonal, improvisation, distortion and feedback, put Hendrix in a class by himself, for he virtually personified what was described as "acid-rock." The Jimi Hendrix Experience was so unique, some observers found themselves in a labeling crisis regarding this new sound. The album, "Axis: Bold As Love," found its way into the review section of the jazz magazine Downbeat, receiving the coveted five stars.

A good portion of the critics' praise was directed toward drummer Mitch Mitchell, a fine musician whose jazz roots were quite obvious on the Hendrix recordings. In fact, the musical dichotomy of Hendrix' acid-rock excursions and Mitchell's tasteful, sometimes light touch (he even used brushes on some recordings) might have been the catylist for the unique Jimi Hendrix Experience sound.

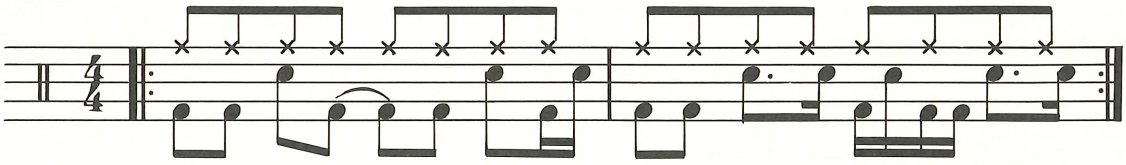
Bold as Love / Jimi Hendrix



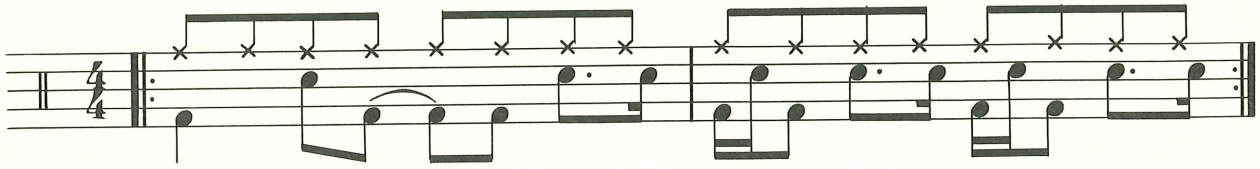
Castles Made of Sand / Jimi Hendrix



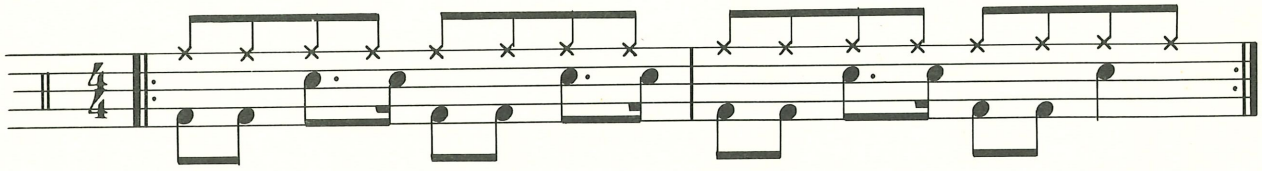
Crosstown Traffic / Jimi Hendrix



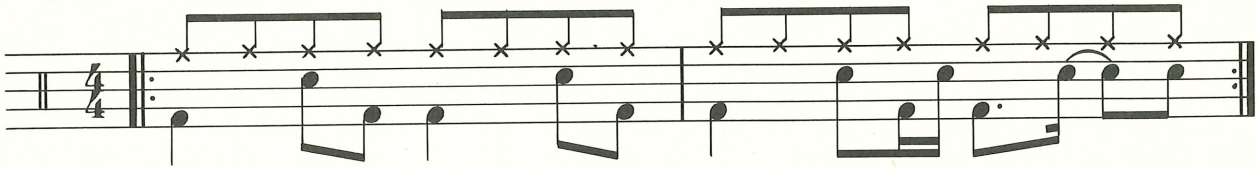
Fire / Jimi Hendrix



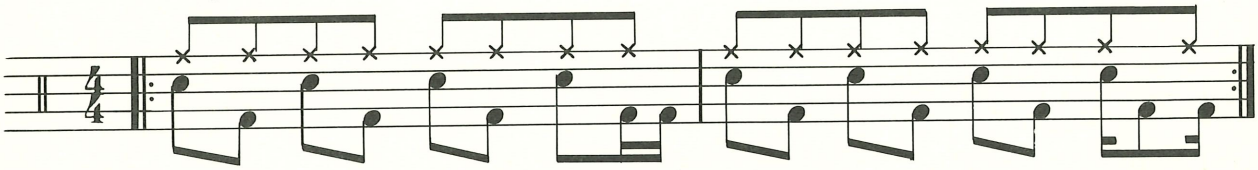
Foxey Lady / Jimi Hendrix



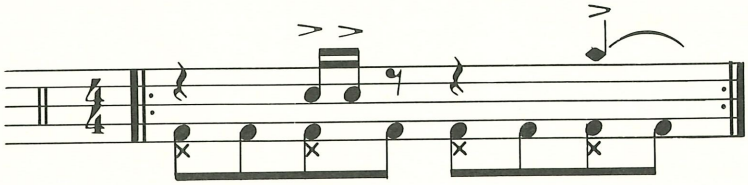
Hey Joe / Jimi Hendrix



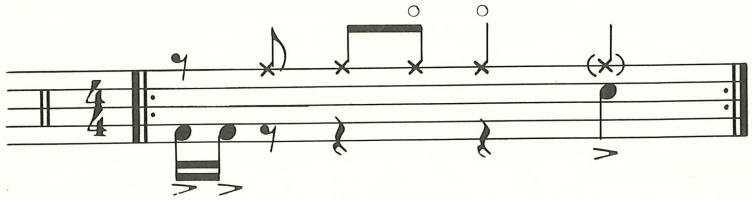
House Burning Down / Jimi Hendrix



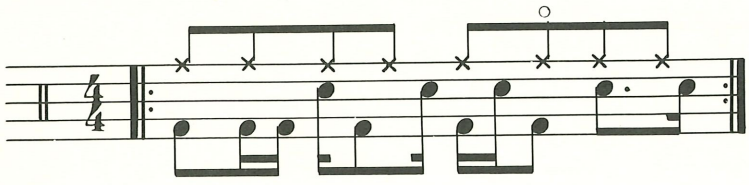
I Don't Live Today / Jimi Hendrix



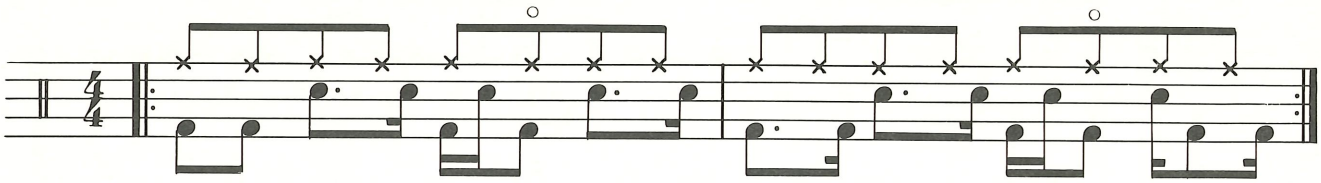
If Six Was Nine / Jimi Hendrix



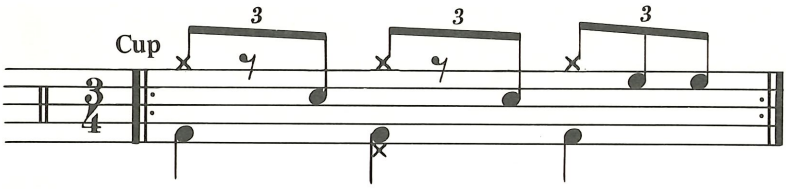
Little Miss Lover / Jimi Hendrix



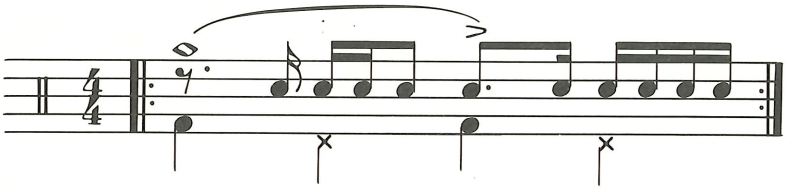
Long Hot Summer Night / Jimi Hendrix



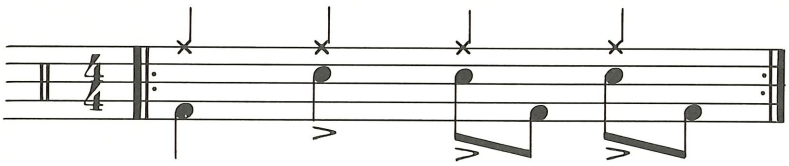
Manic Depression / Jimi Hendrix



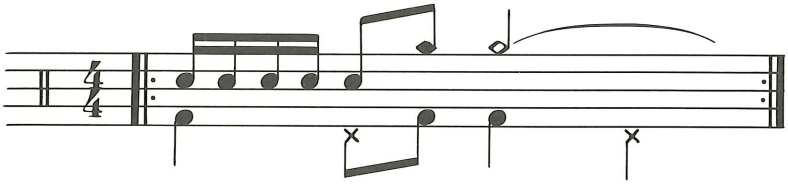
May This Be Love / Jimi Hendrix



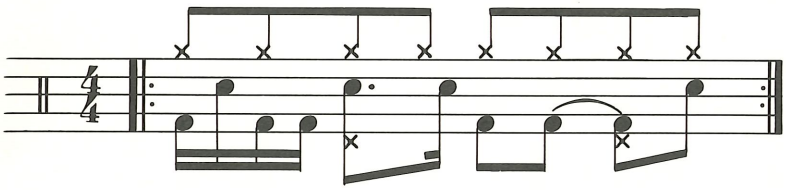
Purple Haze / Jimi Hendrix



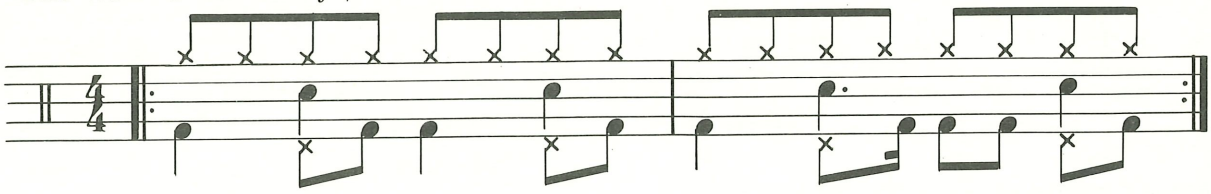
She's So Fine / Jimi Hendrix



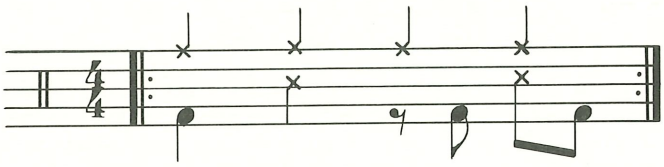
Spanish Castle Magic / Jimi Hendrix



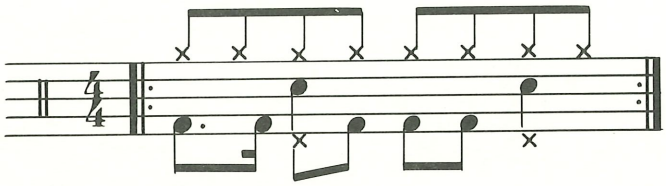
The Wind Cries Mary / Jimi Hendrix



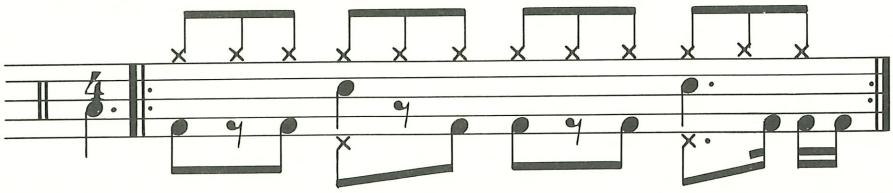
Wait Until Tomorrow / Jimi Hendrix



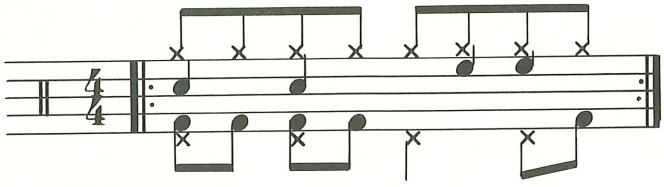
Voodoo Child (Slight Return) / Jimi Hendrix



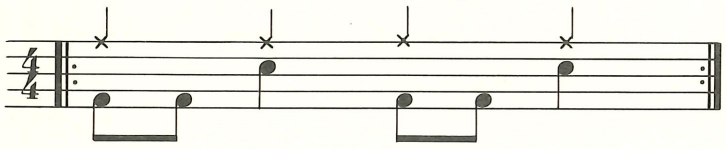
Voodoo Chile / Jimi Hendrix

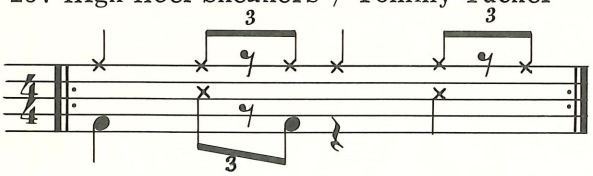


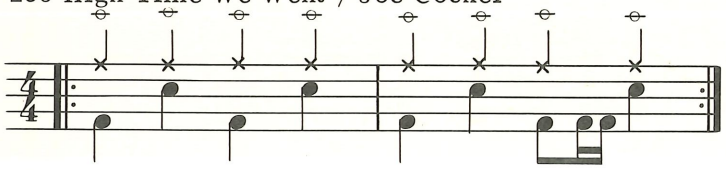
You've Got Me Floating / Jimi Hendrix



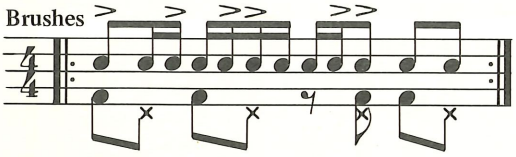
236 High Ball Shooter / Deep Purple



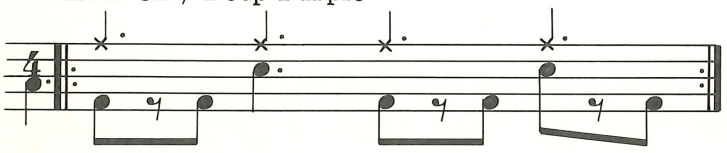
237 High Heel Sneakers / Tommy Tucker

238 High Time We Went / Joe Cocker



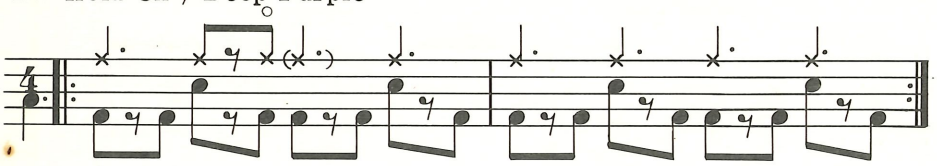
239 His Latest Flame / Elvis Presley



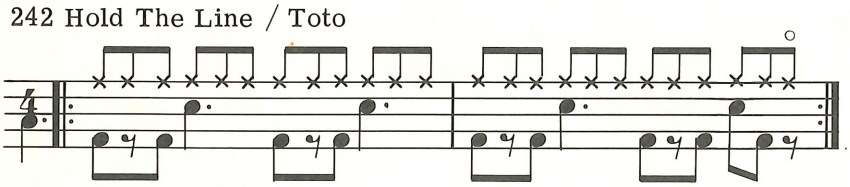
240 Hold On / Deep Purple



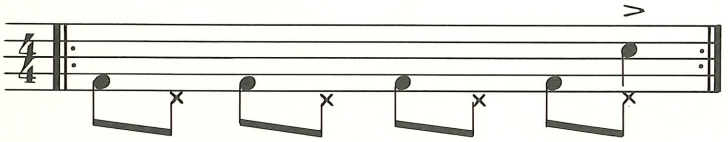
241 Hold On / Deep Purple

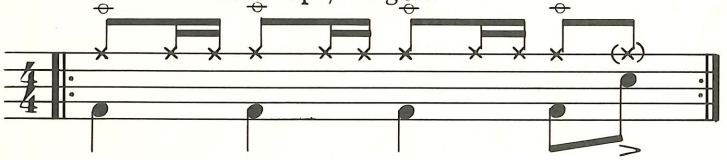


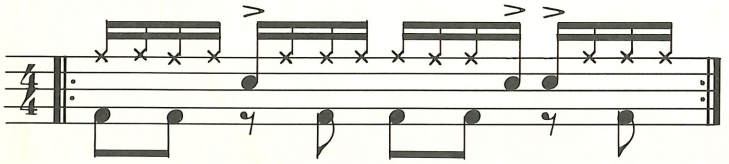
242 Hold The Line / Toto



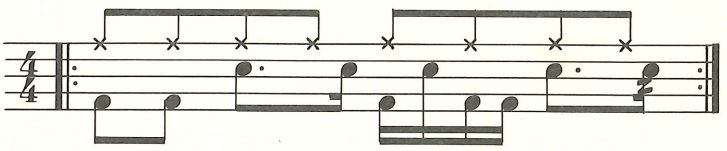
243 Hold Your Head Up / Argent



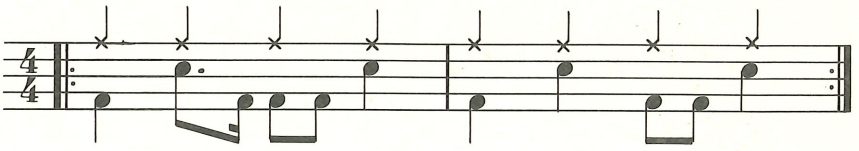
244 Hold Your Head Up / Argent

245 Hollywood Nights / Bob Seeger



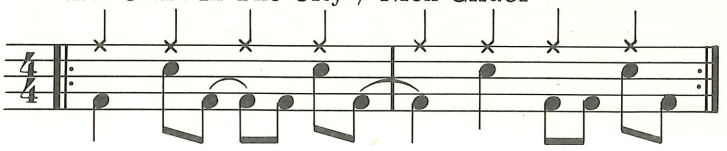
246 The Horse / Cliff Nobles & Co.



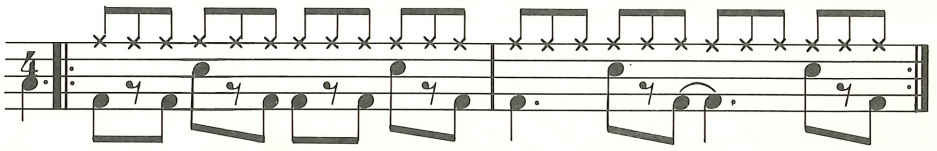
247 Hot Blooded / Foreigner



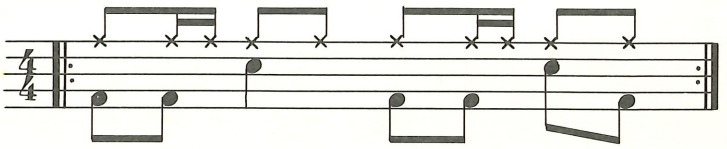
248 Hot Child In The City / Nick Gilder



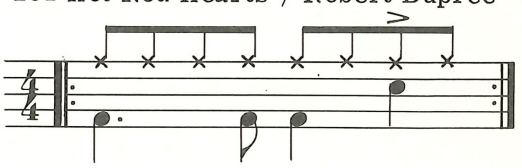
249 Hot Fun In The Summertime/Sly and the Family Stone



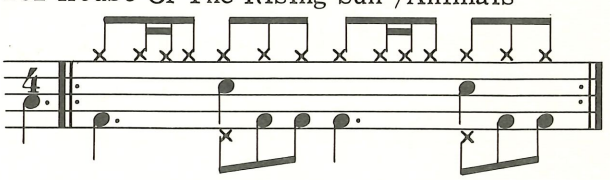
250 Hotel California / Eagles



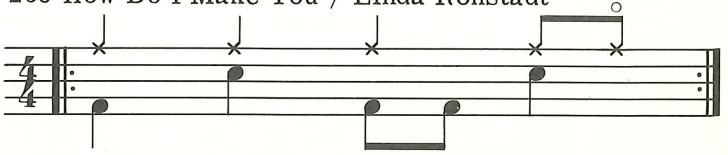
251 Hot Rod Hearts / Robert Dupree



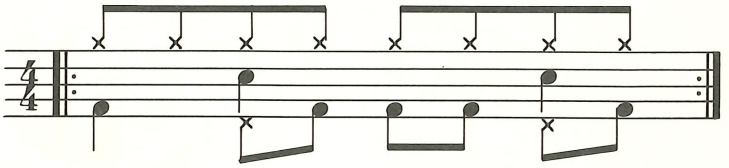
252 House Of The Rising Sun /Animals

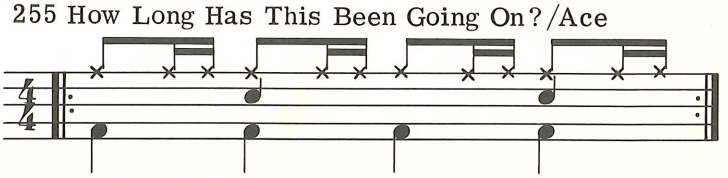


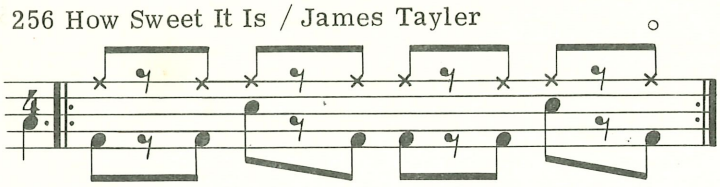
253 How Do I Make You / Linda Ronstadt



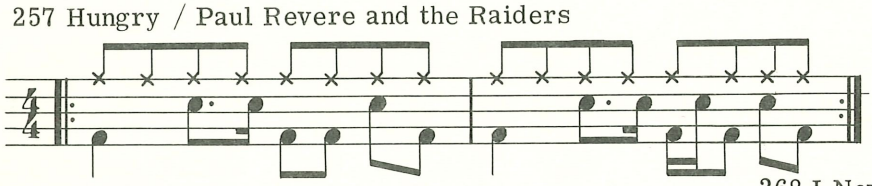
254 How Do I Make You / Linda Ronstadt



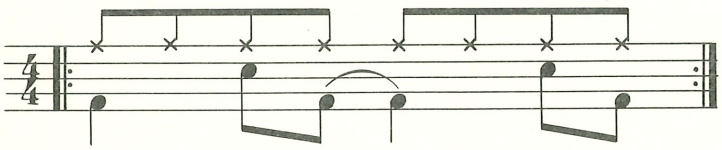
255 How Long Has This Been Going On? /Ace

256 How Sweet It Is / James Tayler



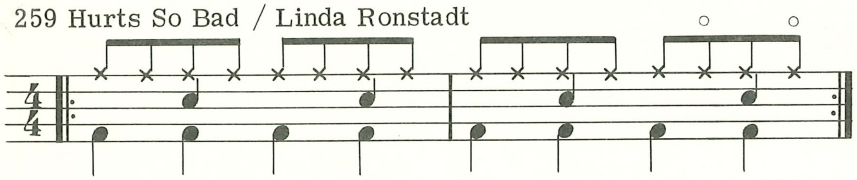
257 Hungry / Paul Revere and the Raiders



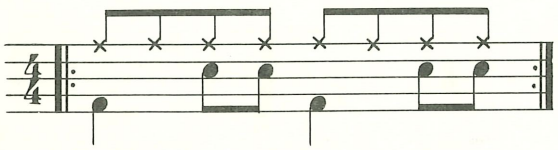
258 Hurts So Bad / Linda Ronstadt



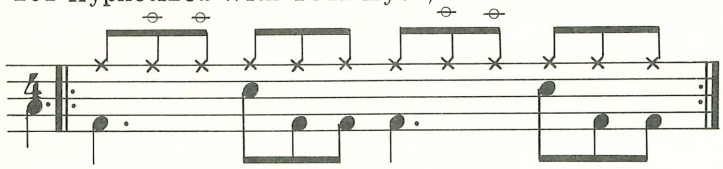
259 Hurts So Bad / Linda Ronstadt



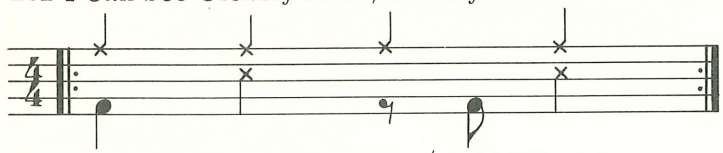
260 Hushabye / Mystics



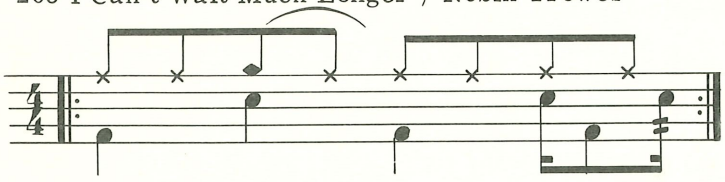
261 Hypnotized With Your Eyes/Fleetwood Mac



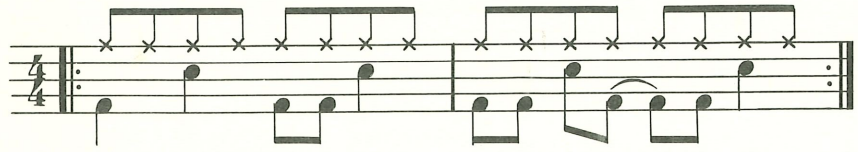
262 I Can See Clearly Now / Johnny Nash



263 I Can't Wait Much Longer / Robin Trower

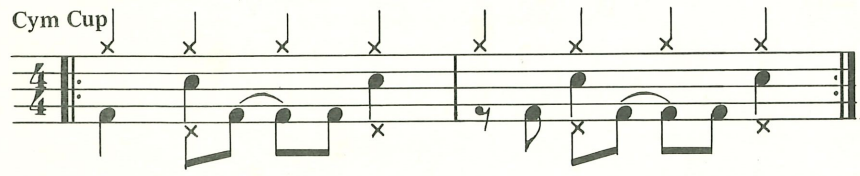


264 I Feel Good / James Brown

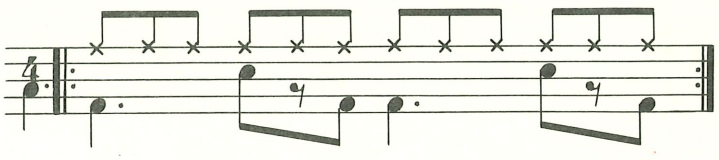


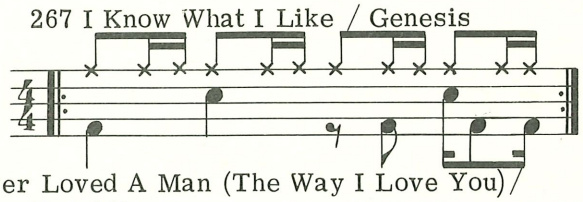
265 I Feel Good / James Brown

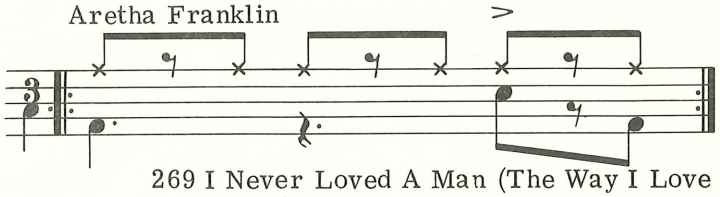
Cym Cup

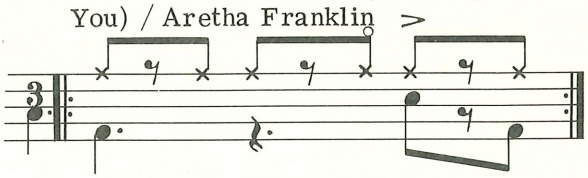
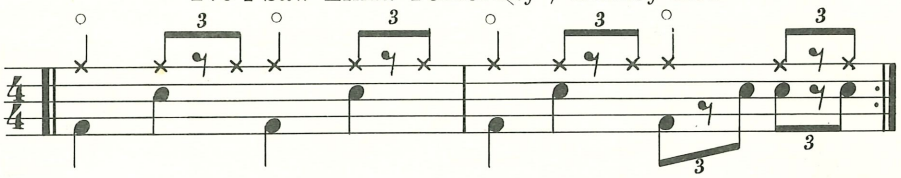


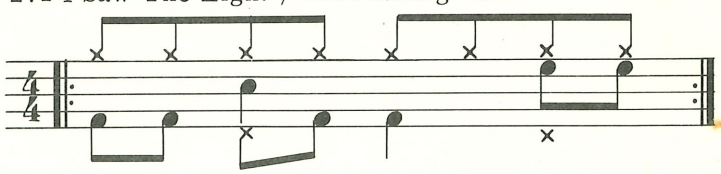
266 I Got You Babe / Sonny & Cher



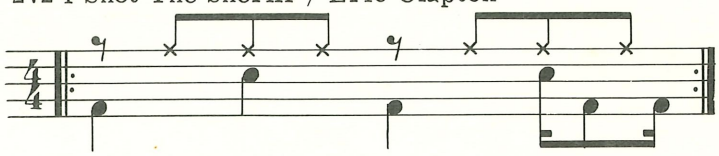
267 I Know What I Like / Genesis

268 I Never Loved A Man (The Way I Love You)/ Aretha Franklin



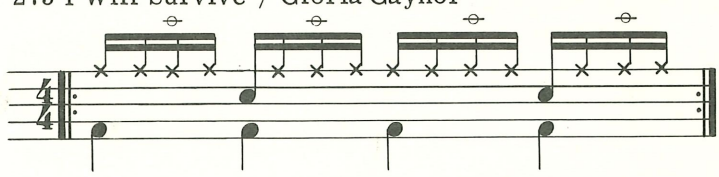
269 I Never Loved A Man (The Way I Love You) / Aretha Franklin

270 I Saw Linda Yesterday / Dickey Lee

271 I Saw The Light / Todd Rundgren



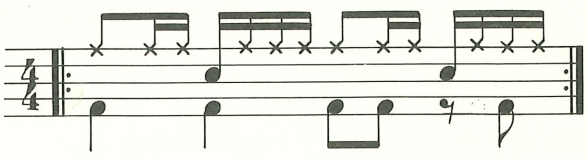
272 I Shot The Sheriff / Eric Clapton



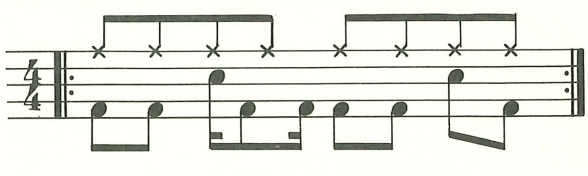
273 I Will Survive / Gloria Gaynor



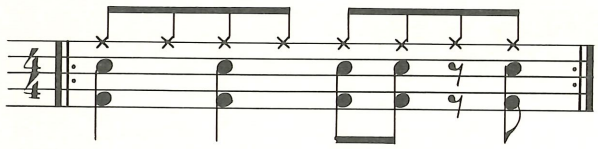
274 I Wish / Stevie Wonder



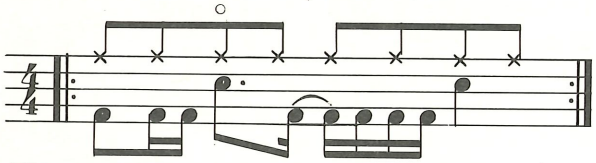
275 I Wish It Would Rain / Temptations

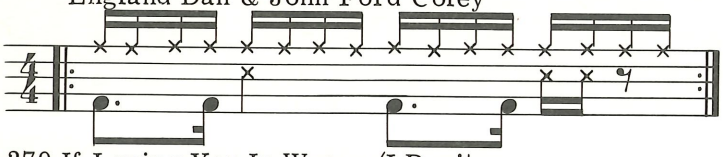
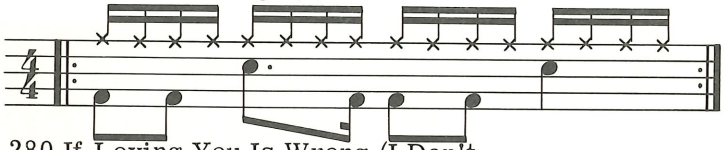


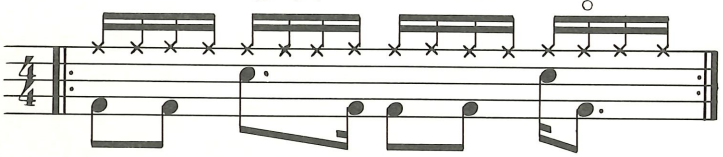
276 I Would Never Do That / Jimmy Boyd



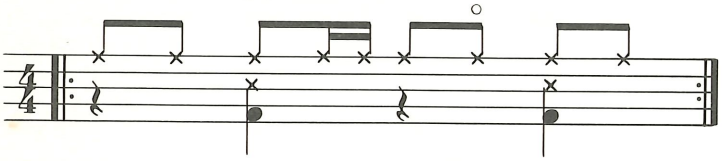
277 Ice Cream Cakes / Jeff Beck



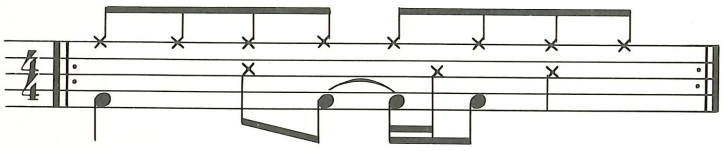
278 I'd Really Love To See You Tonight/
England Dan & John Ford Coley

279 If Loving You Is Wrong (I Don't
Want To Be Right) / Barbara Mandrell

280 If Loving You Is Wrong (I Don't
Want To Be Right) / Barbara Mandrell



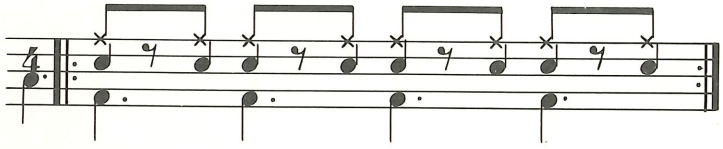
281 I'll Be Waiting / Santana



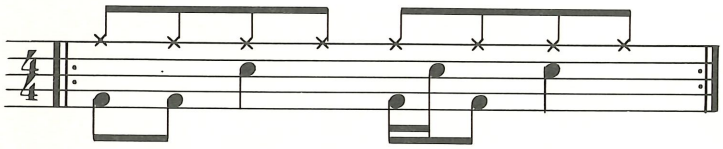
282 I'll Take You There / Staple Singers



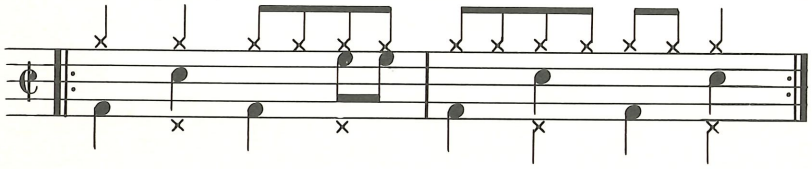
283 I'm A Man / Yardbirds



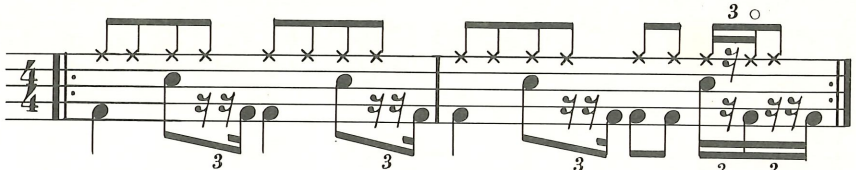
284 I'm Bad, I'm Nationwide / Z Z Top



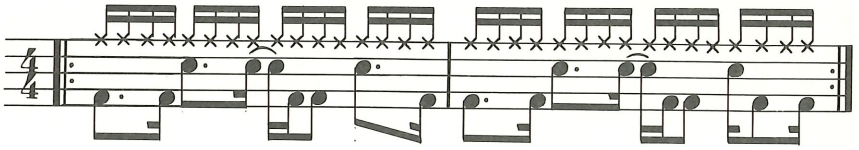
285 I'm Cryin' / Animals



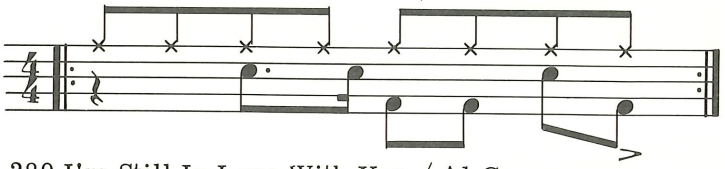
286 I'm Easy / Commodores



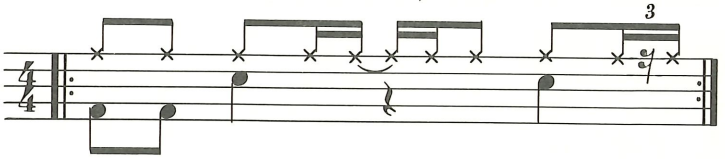
287 I'm Gonna Love You Just A Litte More / Barry White



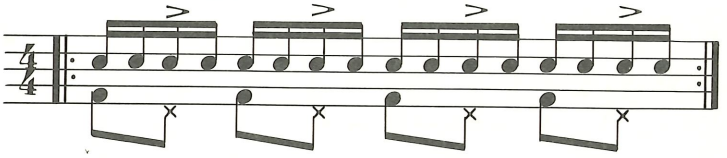
288 I'm Gonna Make You Mine / Lou Christie



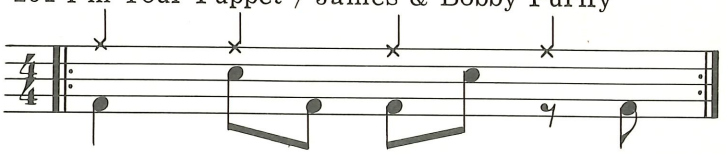
289 I'm Still In Love With You / Al Green



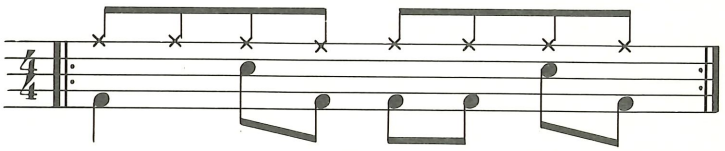
290 I'm Walking / Fats Domino



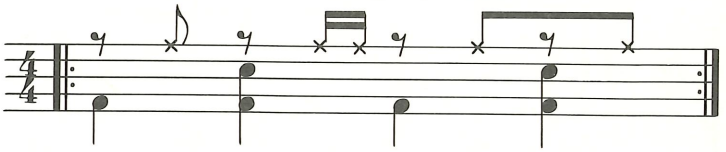
291 I'm Your Puppet / James & Bobby Purify



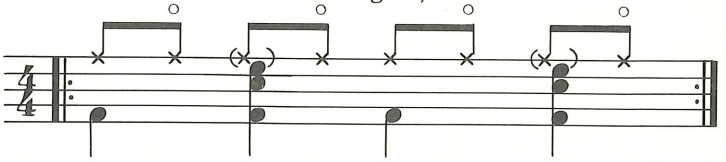
292 The In Crowd / Dobie Gray



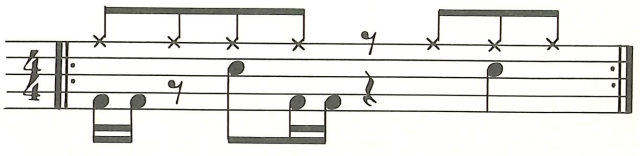
293 In The Heart Of The Night / Poco



294 In The Heart Of The Night / Poco



295 In The Heat Of The Night / Pat Benatar

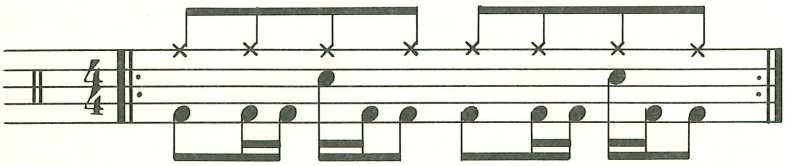


PROFILE:KEITH MOON

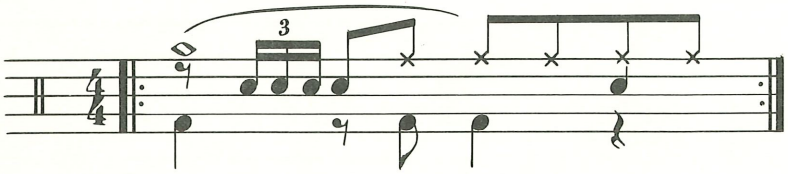
In the wake of the Beatle Invasion of the mid-60's came many other British groups, whose careers were mostly short-lived. One exception was the Who, who are one of the very rare groups who can claim staying power during the 60's, 70's, and 80's, with no letup in sight. In fact, their popularity has yet to peak. The rhythmic force behind the Who's rise from their obscurity in the early 60's until his death in 1979 was a drumming dynamo named Keith Moon. To say that Keith Moon had his own style would be a mild understatement. Nobody played like him, and he did not play like anyone else. As he himself stated, "I'm the best Keith Moon-style drummer I know." He simply did not adhere to the principles of drumming that usually affect the rest of us. There was no marked delineation between the fills and the beats. Often, his fills WERE the beats. And yet, in his wild, flamboyant style of playing, his sense of dynamics were a superb contrast. In fact, I believe this was his greatest strength. Listen to "Happy Jack" or "I Can See For Miles," and perhaps you will agree.

The Who did not receive the superstar acclaim they now enjoy until the rock opera "Tommy" was released in 1969. I was fortunate enough to tour with the Who as a member of the opening act in 1968. After seeing Keith Moon perform night after night from the backstage wings, I believe that it was during those times that I came to realize what rock drumming is all about: energy, drive, emotion, dynamics, power. Keith Moon was the quintessential rock drummer.

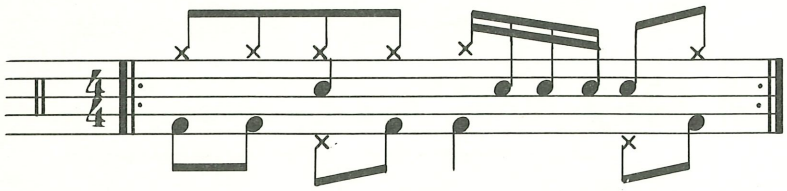
Join Together / Who



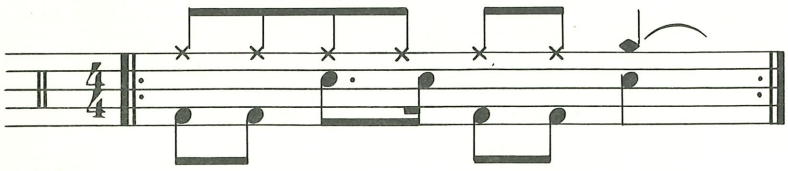
Overture (from "Tommy") / Who



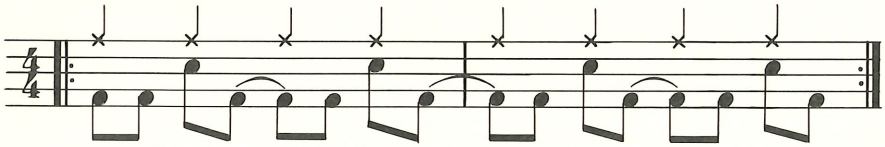
We're Not Gonna Take It (from "Tommy") / Who



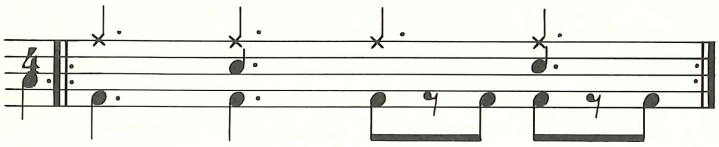
Won't Get Fooled Again / Who



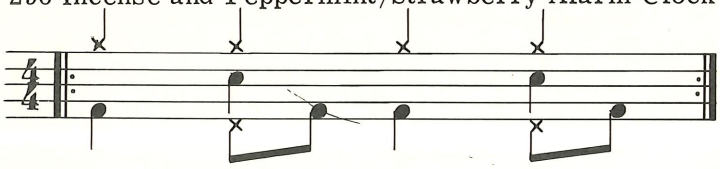
296 In-A-Gadda-Da-Vida / Iron Butterfly



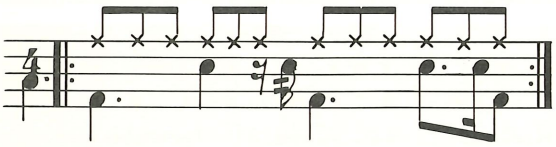
297 Indian Reservation / Paul Revere and the Raiders



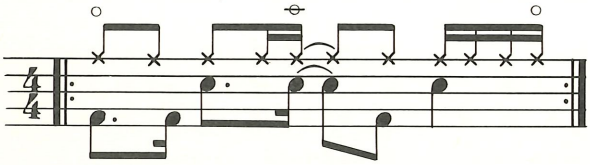
298 Incense and Peppermint/Strawberry Alarm Clock

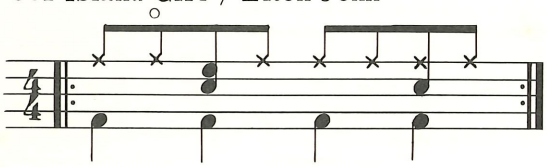


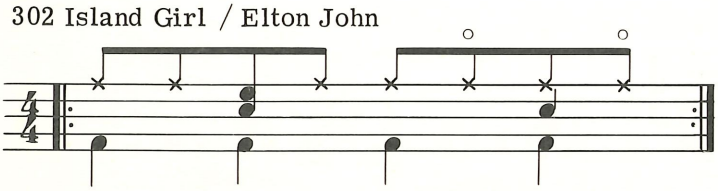
299 Isis / Bob Dylan



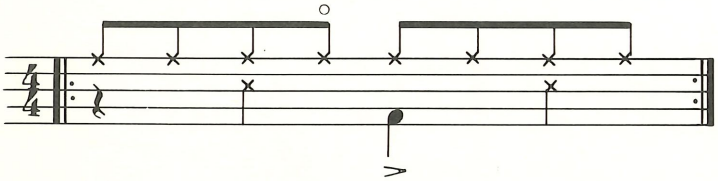
300 Island Girl / Elton John

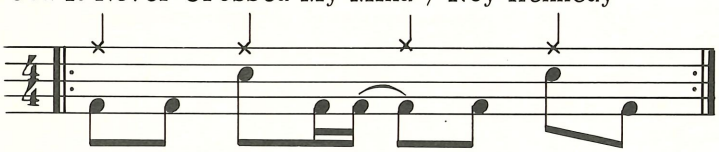


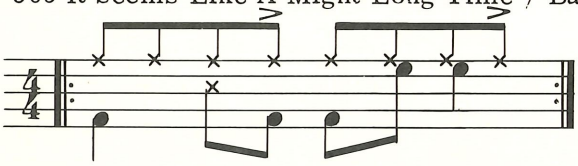
301 Island Girl / Elton John

302 Island Girl / Elton John



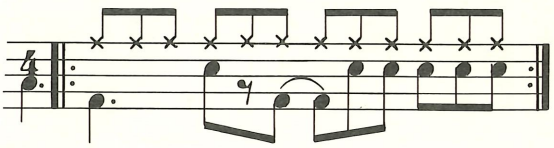
303 The Israelites / Desmond Dekker and the Aces



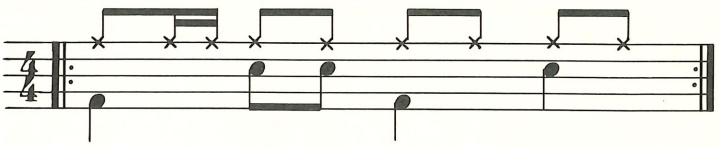
304 It Never Crossed My Mind / Roy Kennedy

305 It Seems Like A Might Long Time / Barbara Lewis



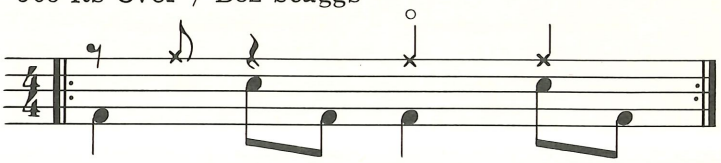
306 Its Alright / Impressions



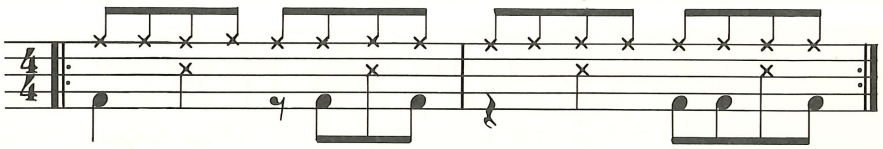
307 Its Now Or Never / Elvis Presley



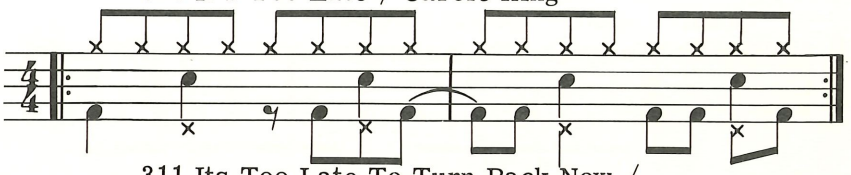
308 Its Over / Boz Scaggs



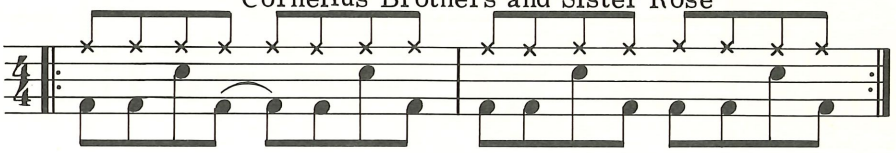
309 It's Too Late / Carole King



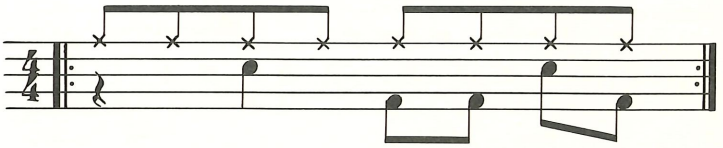
310 It's Too Late / Carole King



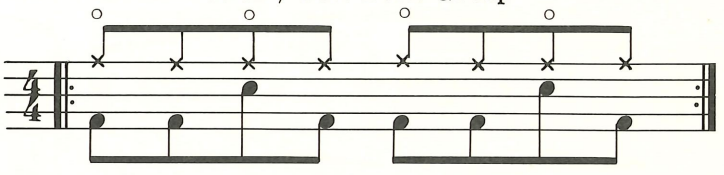
311 Its Too Late To Turn Back Now / Cornelius Brothers and Sister Rose



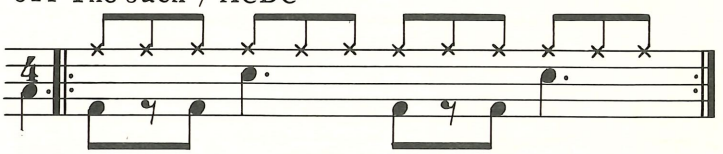
312 I've Been Lonely Too Long / Young Rascals



313 I've Been Used / Jeff Beck Group

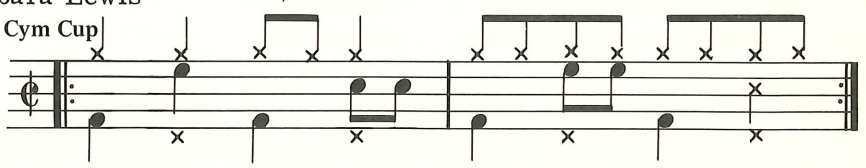


314 The Jack / ACDC

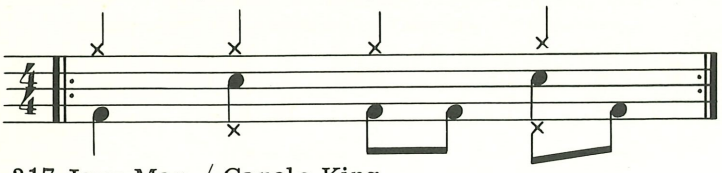


315 Java / Al Hirt

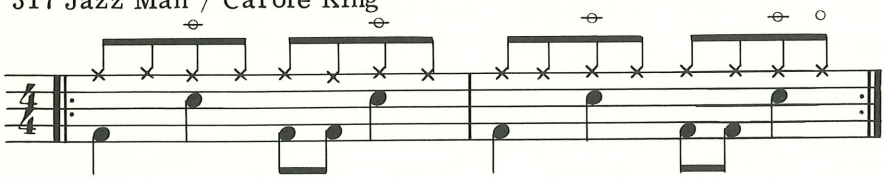
Cym Cup



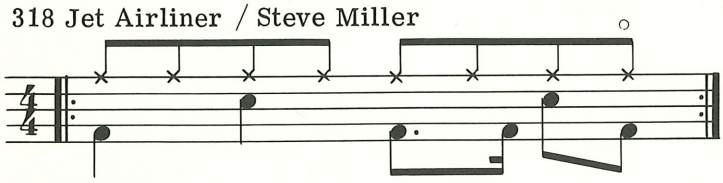
316 Jazz Man / Carole King



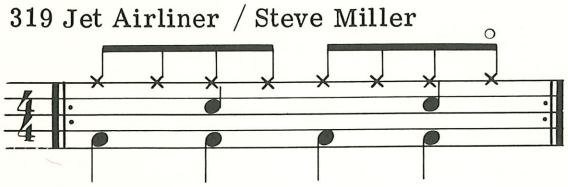
317 Jazz Man / Carole King



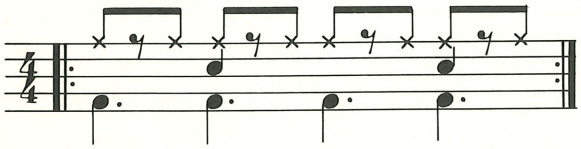
318 Jet Airliner / Steve Miller



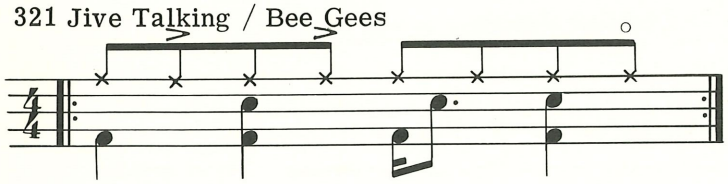
319 Jet Airliner / Steve Miller



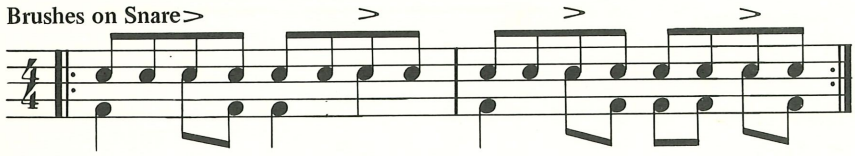
320 Jimmy Mack / Martha and the Vandellas



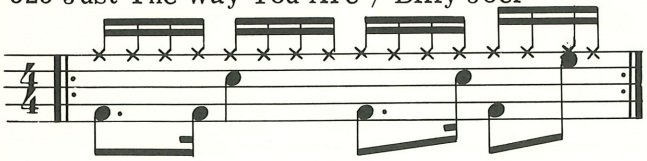
321 Jive Talking / Bee Gees



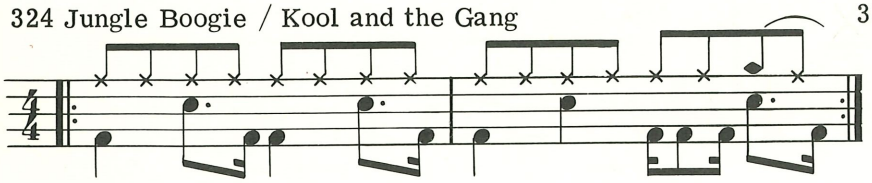
322 Just One Look / Doris Troy



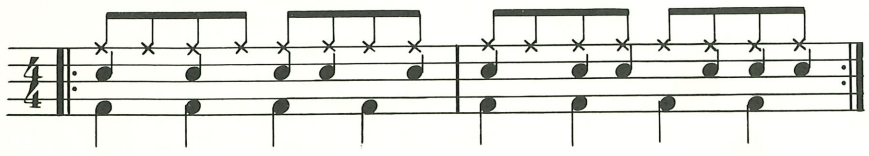
323 Just The Way You Are / Billy Joel



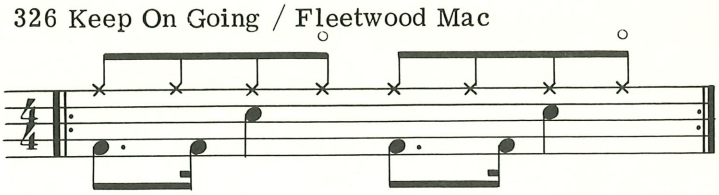
324 Jungle Boogie / Kool and the Gang

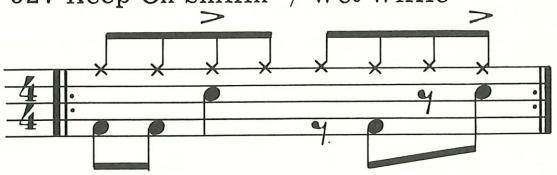


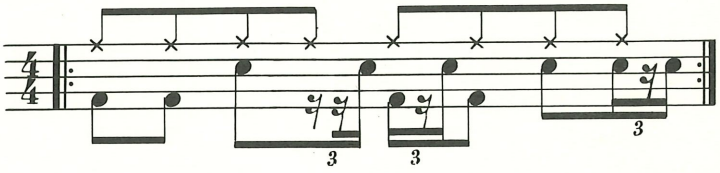
325 Just Like Romeo And Juliet / Reflections

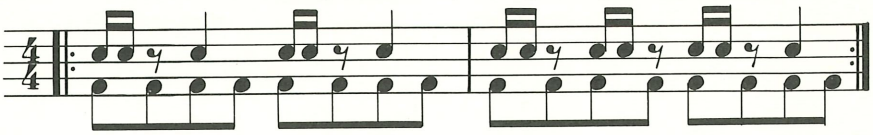
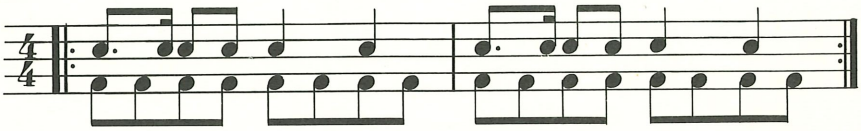
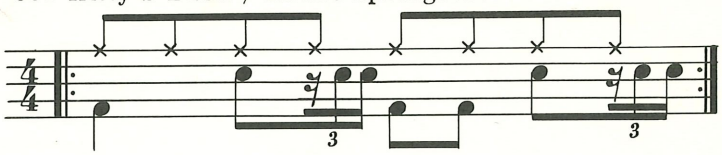


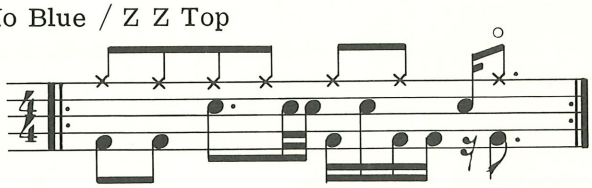
326 Keep On Going / Fleetwood Mac



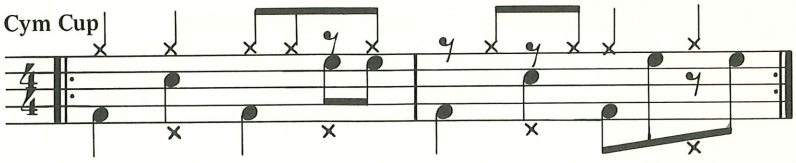
327 Keep On Smilin' / Wet Willie

328 Keep On Truckin / Eddie Kendrick



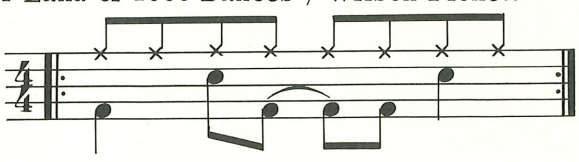
329 Kentucky Woman / Deep Purple

330 Kentucky Woman / Deep Purple

331 Kitty's Back / Bruce Springstein

332 Ko Ko Blue / Z Z Top



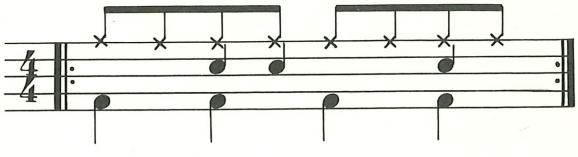
333 La Bamba / Richie Valens



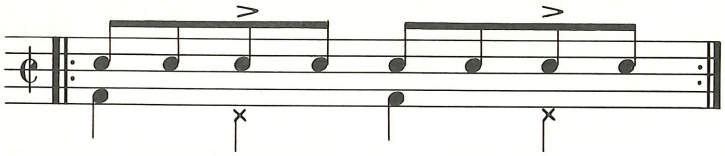
334 Land of 1000 Dances / Wilson Pickett



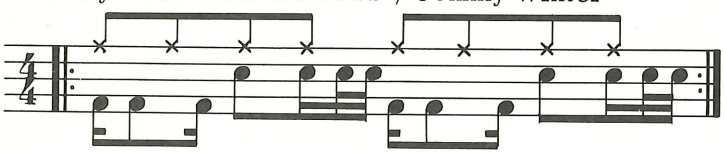
335 Last Kiss / J. Frank Wilson



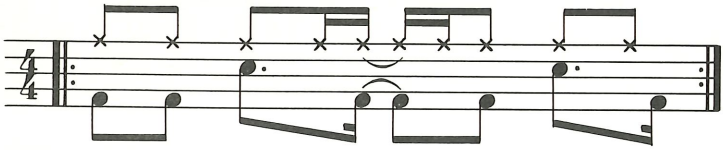
336 Lay Down Sally / Eric Clapton



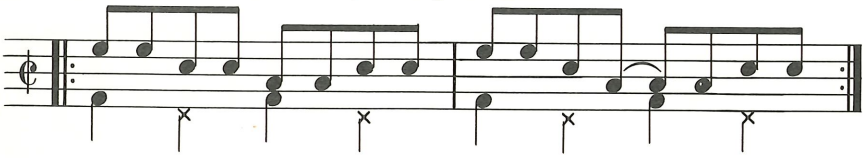
337 Lay Down Your Sorrows / Johnny Winter



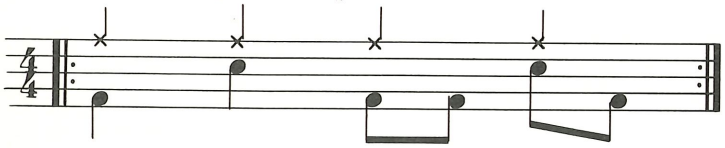
338 Let Me Love You / Jeff Beck



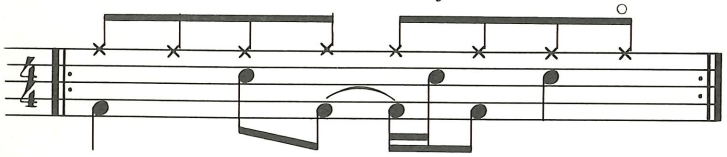
339 Let There Be Drums / Sandy Nelson



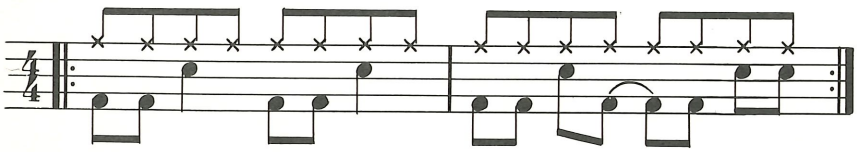
340 The Letter / Box Tops



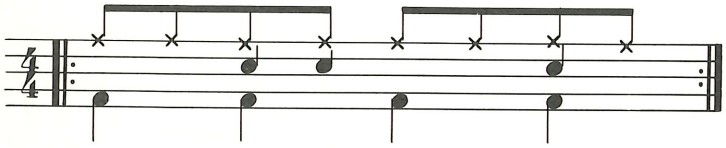
341 Let's Get It On / Marvin Gaye



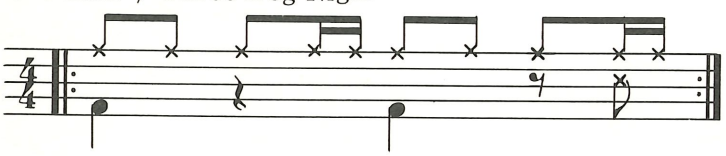
342 Let's Go / The Cars



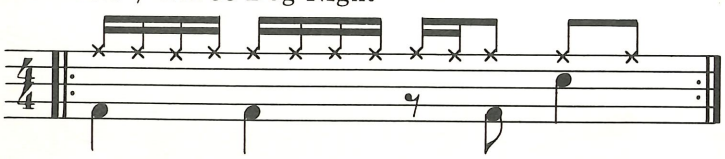
343 Let's Go / The Routers



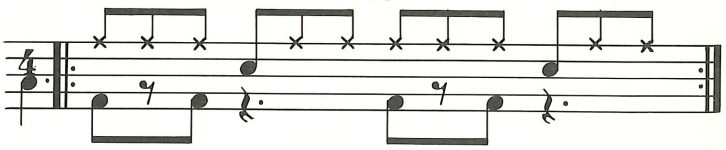
344 Liar / Three Dog Night



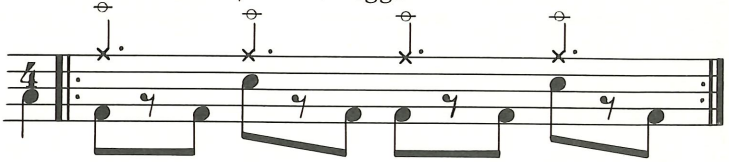
345 Liar / Three Dog Night



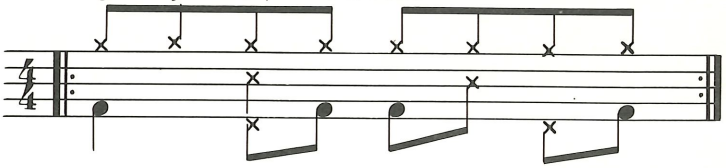
346 Lido Shuffle / Boz Scaggs



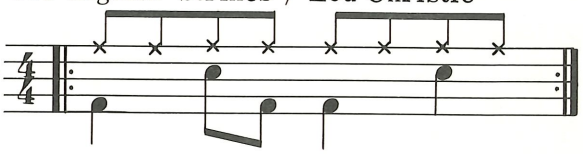
347 Lido Shuffle / Boz Scaggs

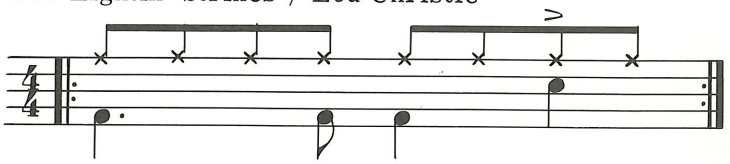


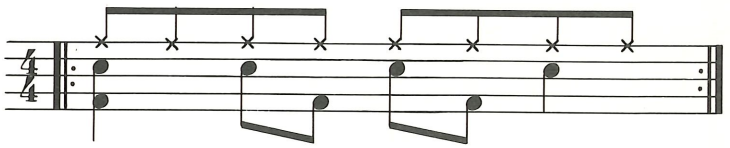
348 Light My Fire / The Doors



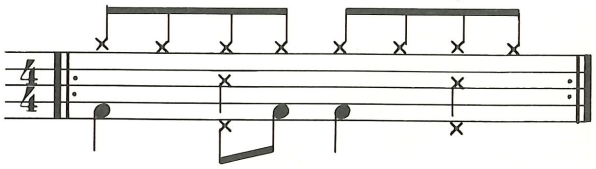
349 Lightin' Strikes / Lou Christie

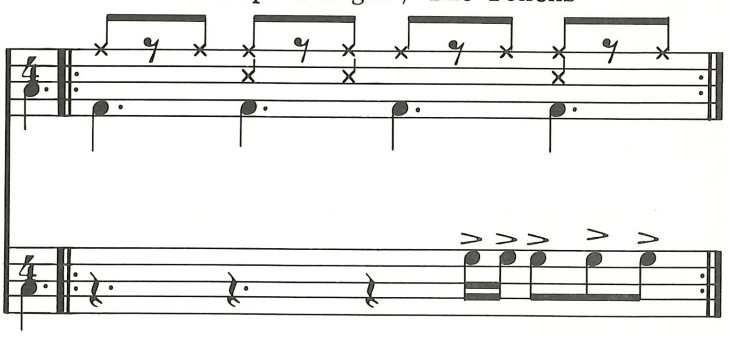


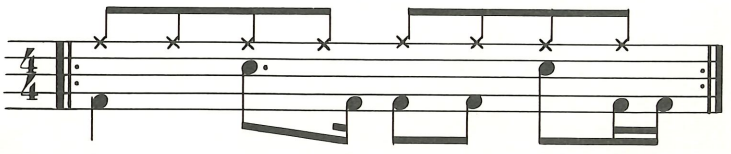
350 Lightin' Strikes / Lou Christie

351 Lightin' Strikes / Lou Christie



352 Like A Rolling Stone / Bob Dylan



353 The Lion Sleeps Tonight / The Tokens

354 Listen To The Music / Doobie Brothers

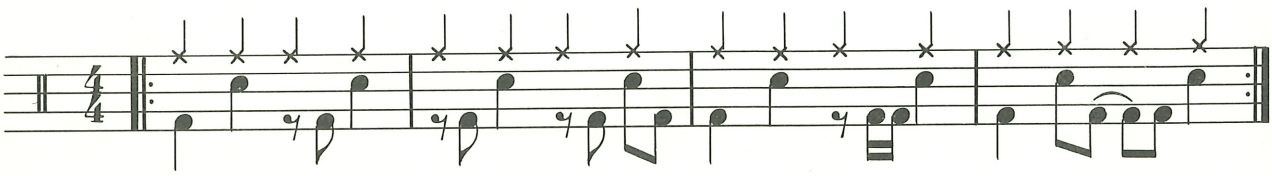


PROFILE:NIGEL OLSSON

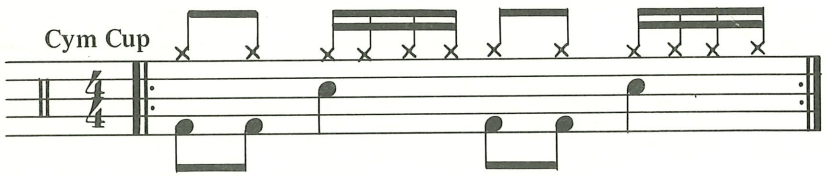
Perhaps the primary musical force of the 70's was not a group, but surprisingly, a solo artist. While no musician or group monopolized the public's attention to the extent the Beatles did in the 60's, Elton John certainly dominated the rock scene, cultivating a massive following that has been rarely matched. His onorthodox writing and playing style, coupled with the equally offbeat lyrics of Bernie Taupin, seemed inimical to "formula" hit songwriting, yet occasionally bordered on the inspirational. Like the Beatles were, Elton John is an original, and originals, when they leave their mark, leave a deeper impression than imitations.

At the peak of Elton John's popularity, he was backed by a group of musicians who contributed greatly to his successful sound: Davey Johnstone, Dee Murray, and drummer Nigel Olsson. Olsson played with a sense of timing (sometimes he would come in midway through a song), dynamics, and embellishment that seemed tailor-made to Elton John's music.

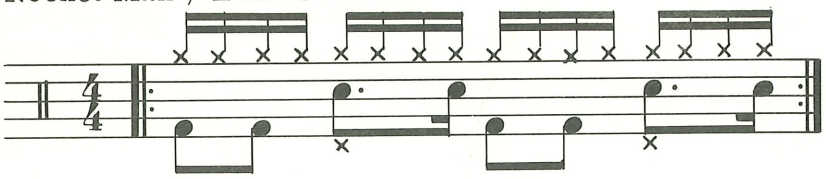
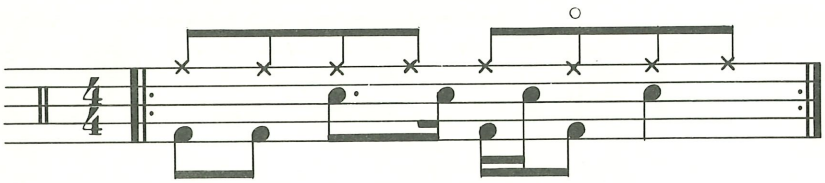
The Bitch Is Back / Elton John



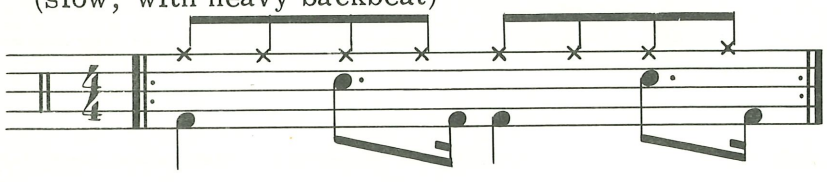
Honky Cat / Elton John



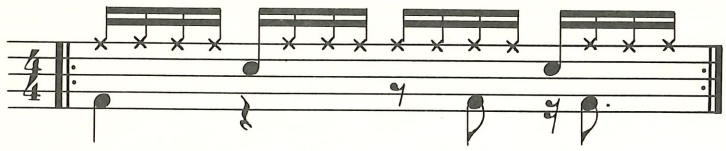
Rocket Man / Elton John



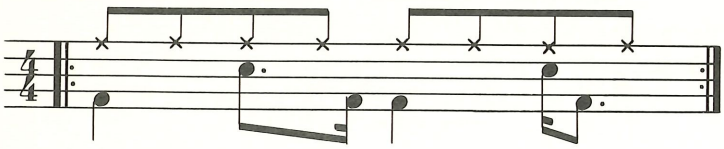
Someone Saved My Life Tonite / Elton John
(slow, with heavy backbeat)



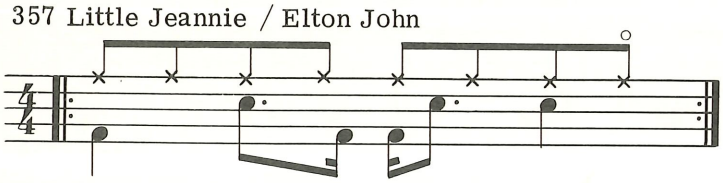
355 Little Bit Of Sympathy / Robin Trower



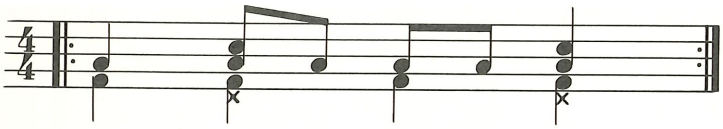
356 Little Jeannie/ Elton John



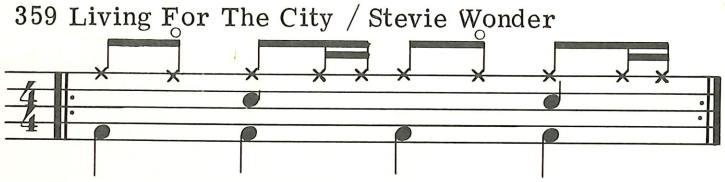
357 Little Jeannie / Elton John



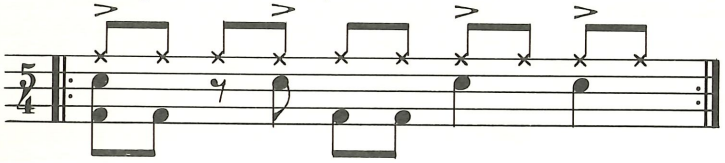
358 Little Latin Lupe Lu / Righteous Brothers



359 Living For The City / Stevie Wonder

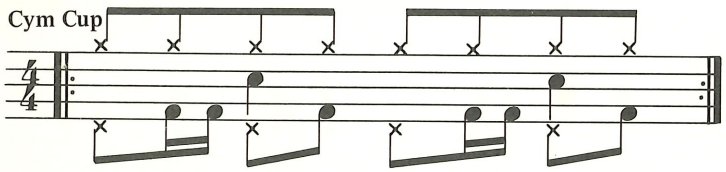


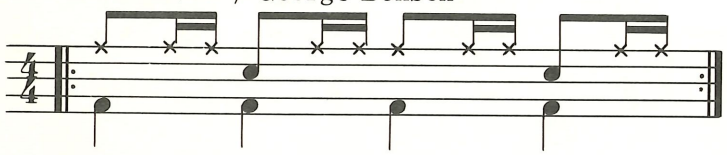
360 Living In The Past / Jethro Tull

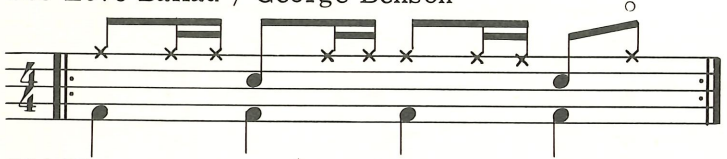


361 Lonely Boy / Andrew Gold

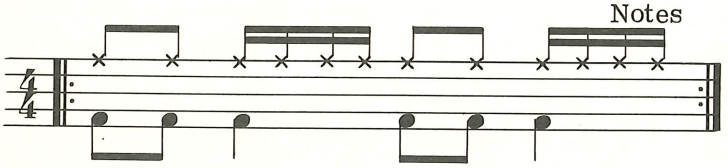
Cym Cup



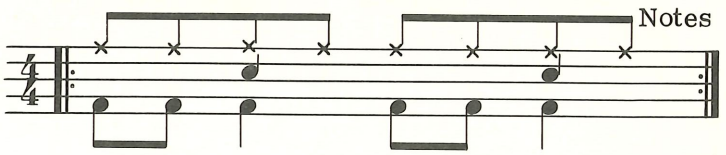
362 Love Ballad / George Benson

363 Love Ballad / George Benson



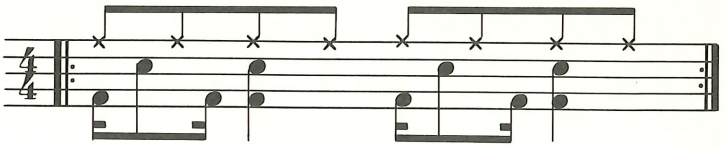
364 The Love I Lost / Harold Melvin and the Blue Notes



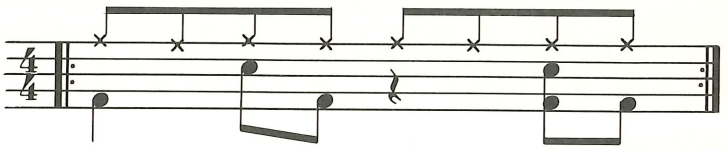
365 The Love I Lost / Harold Melvin and the Blue Notes



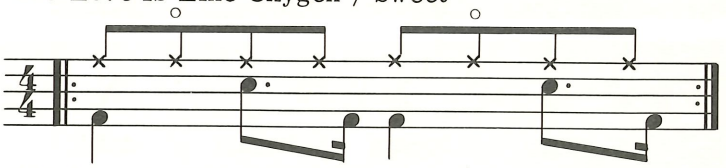
366 Love Is A Rose / Linda Ronstadt



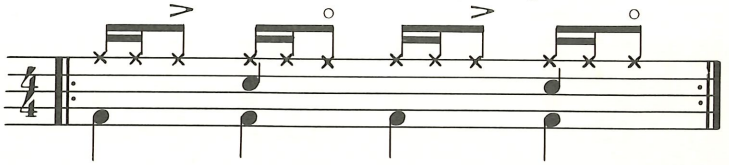
367 Love Is Like Oxygen / Sweet



368 Love Is Like Oxygen / Sweet

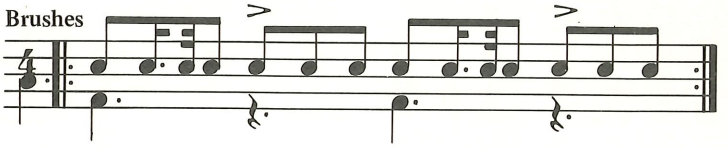


369 Love Is Thicker Than Water / Andy Gibb

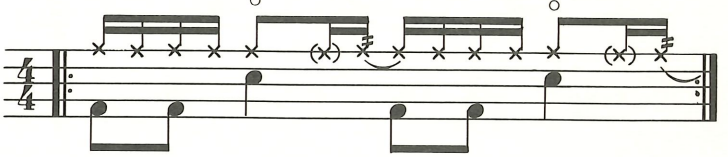


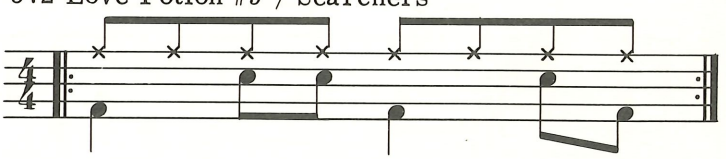
370 Love Letters / Kitty Lester

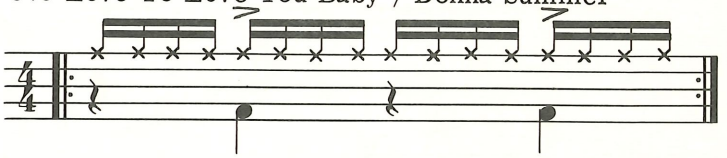
Brushes



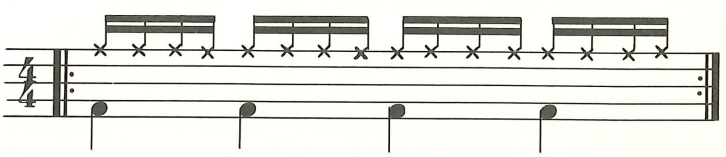
371 Love Me For A Reason / Osmonds



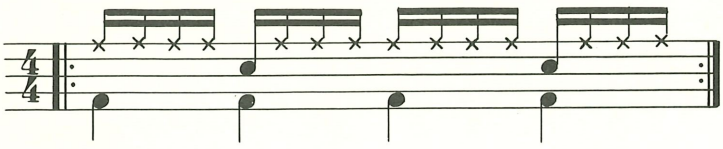
372 Love Potion #9 / Searchers

373 Love To Love You Baby / Donna Summer



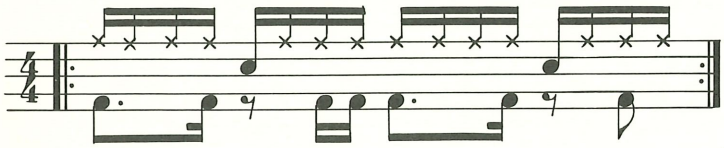
374 Love To Love You Baby / Donna Summer



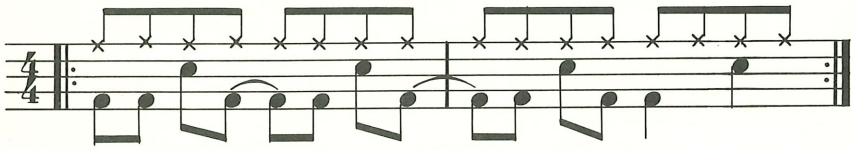
375 Love To Love You Baby / Donna Summer



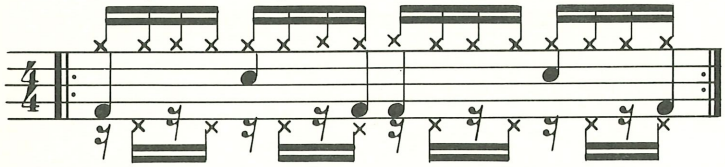
376 Love's Theme / Love Unlimited Orchestra



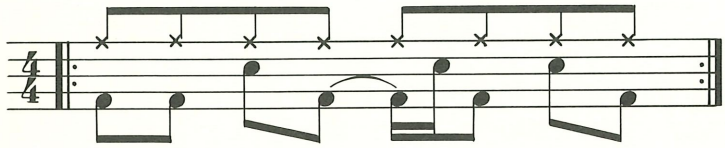
377 Low Rider / War



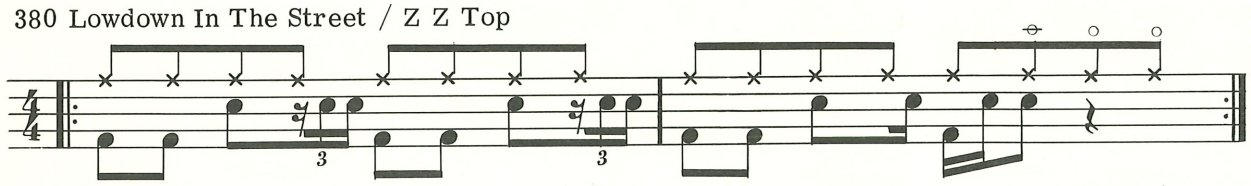
378 Low Spark of High Heeled Boys / Traffic

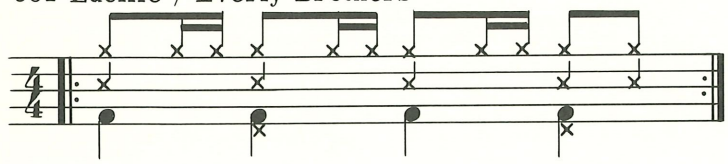


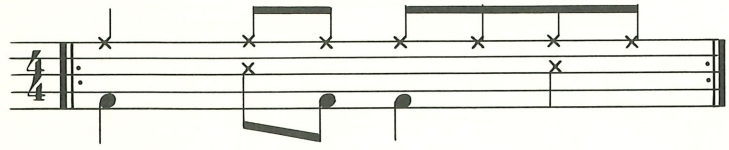
379 Low Spark of High Heeled Boys / Traffic



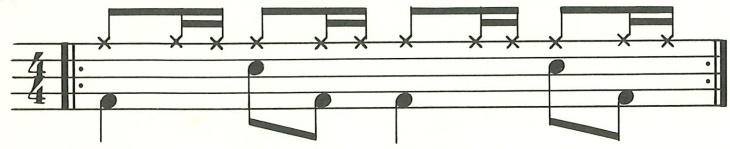
380 Lowdown In The Street / Z Z Top



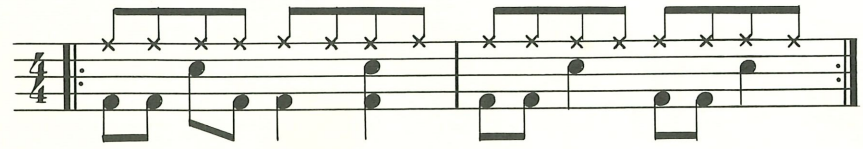
381 Lucille / Everly Brothers

382 Lying Eyes / Eagles



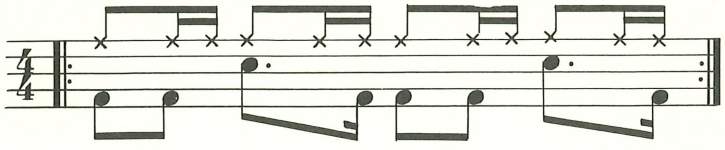
383 Magic / Olivia Newton-John



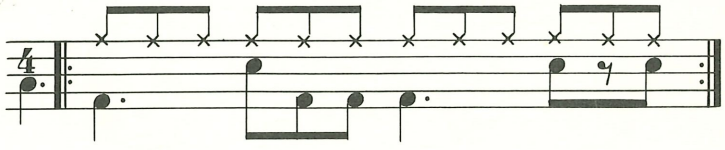
384 Magic Carpet Ride / Steppenwolf



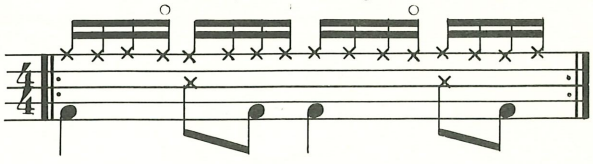
385 Magic Man / Heart



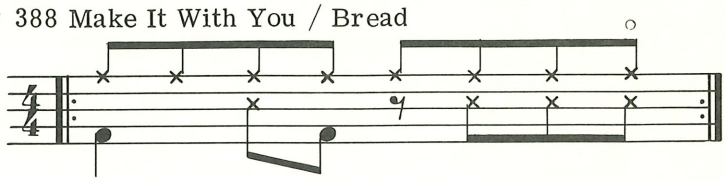
386 Magnet and Steel / Walter Egan



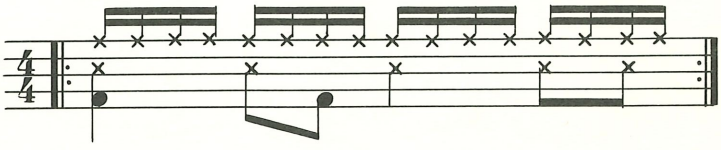
387 Main Street / Bob Seeger

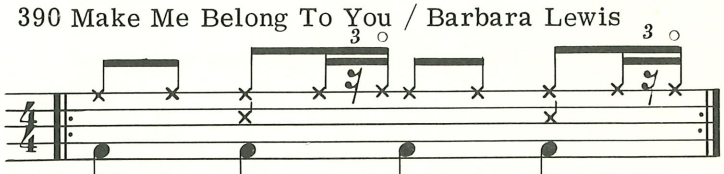
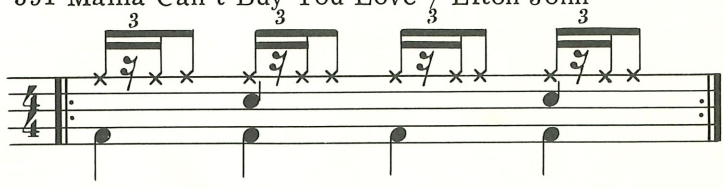


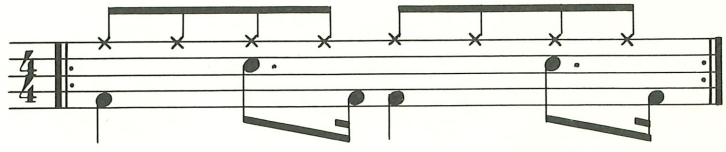
388 Make It With You / Bread



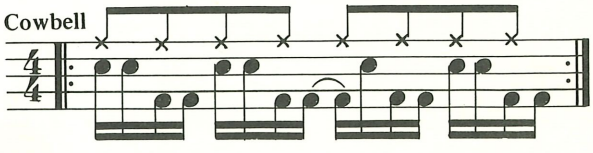
389 Make It With You / Bread



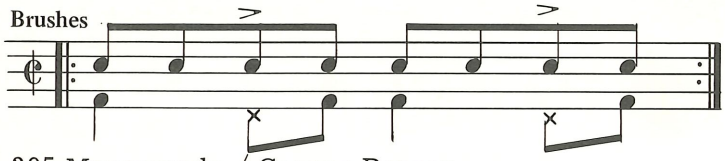
390 Make Me Belong To You / Barbara Lewis

391 Mama Can't Buy You Love / Elton John

392 Mandy / Barry Manilow



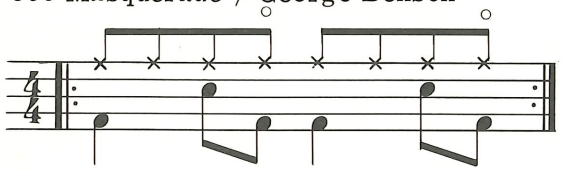
393 Manic Mechanic / Z Z Top



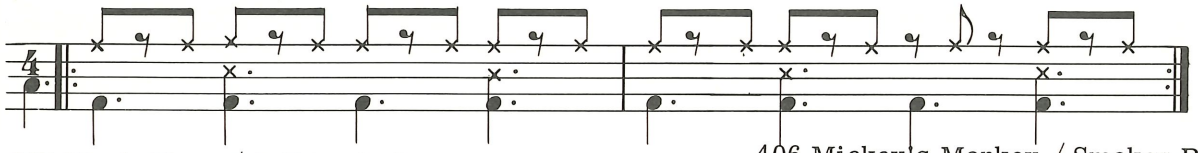
394 Marrakesh Express/Crosby, Stills, and Nash



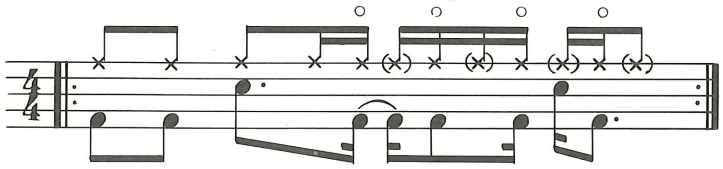
395 Masquerade / George Benson



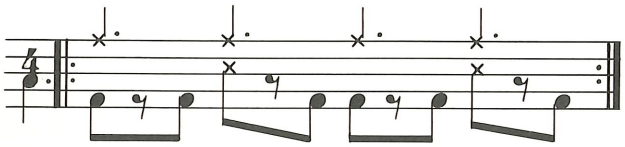
396 Master Blaster / Stevie Wonder



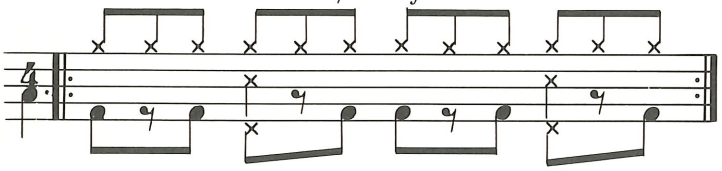
397 Max's Tune / Jeff Beck Group



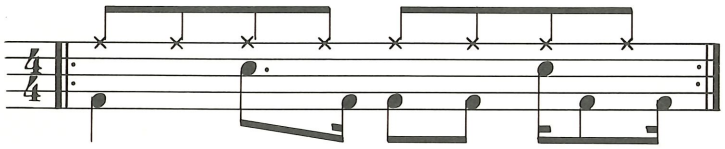
398 Me And Mrs. Jones / Billy Paul



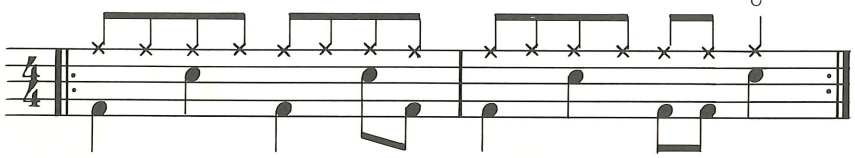
399 Me And Mrs. Jones / Billy Paul



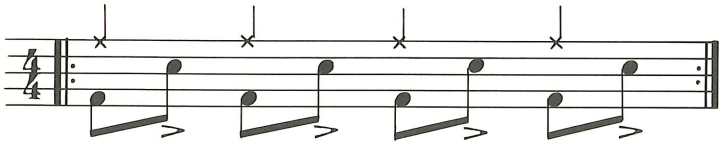
400 Me And My Arrow / Nillson



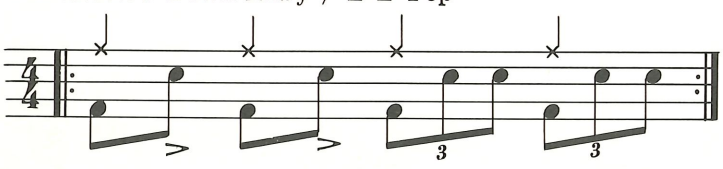
401 Mean Streak / Gamma



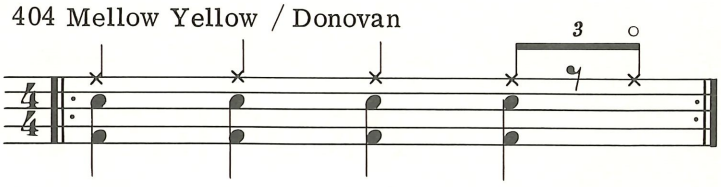
402 Mellow Down Easy / Z Z Top

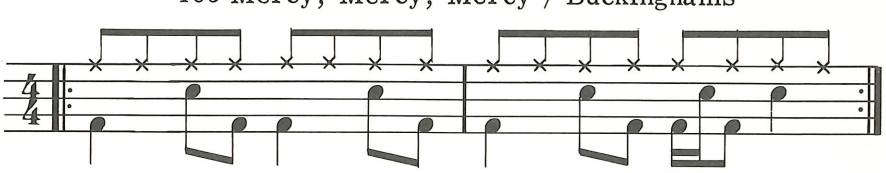
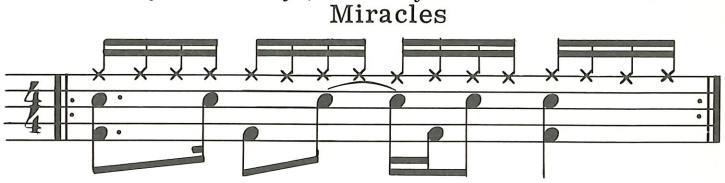


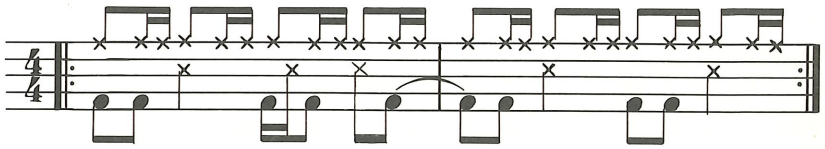
403 Mellow Down Easy / Z Z Top



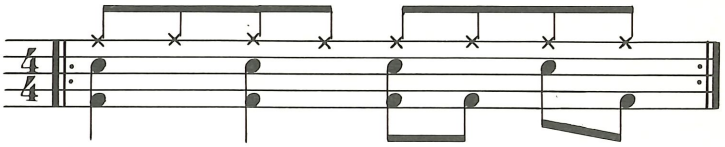
404 Mellow Yellow / Donovan



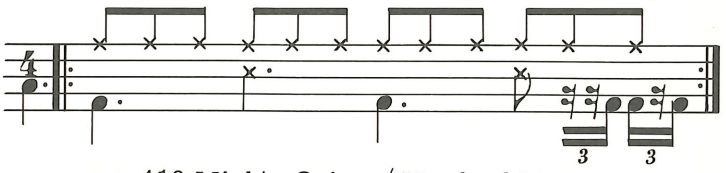
405 Mercy, Mercy, Mercy / Buckinghams

406 Mickey's Monkey / Smokey Robinson and the Miracles

407 Midnight At The Oasis / Maria Muldour



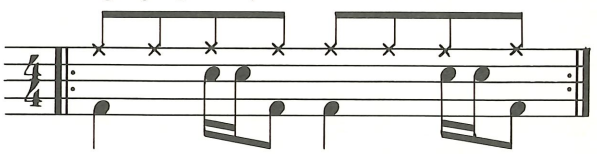
408 Midnight Confessions / Grassroots



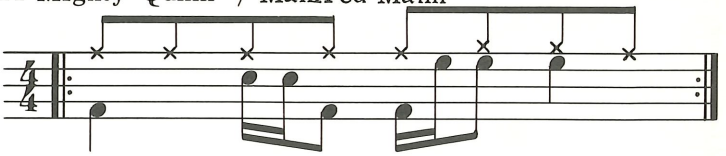
409 (Theme from) Midnight Cowboy / John Barry



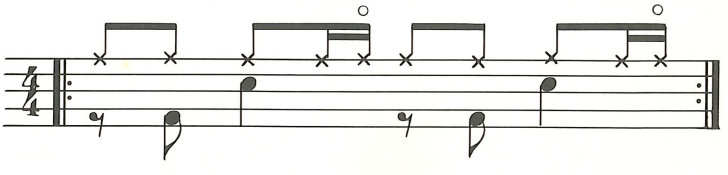
410 Mighty Quinn / Manfred Mann



411 Mighty Quinn / Manfred Mann



412 Miles Away / Fleetwood Mac

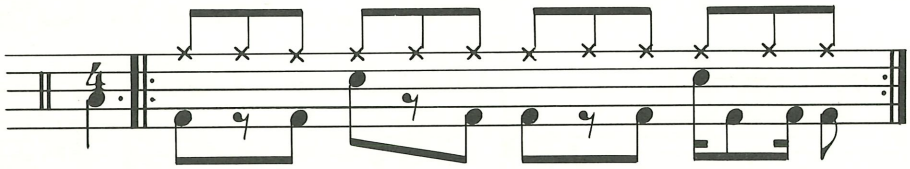


PROFILE:CARL PALMER

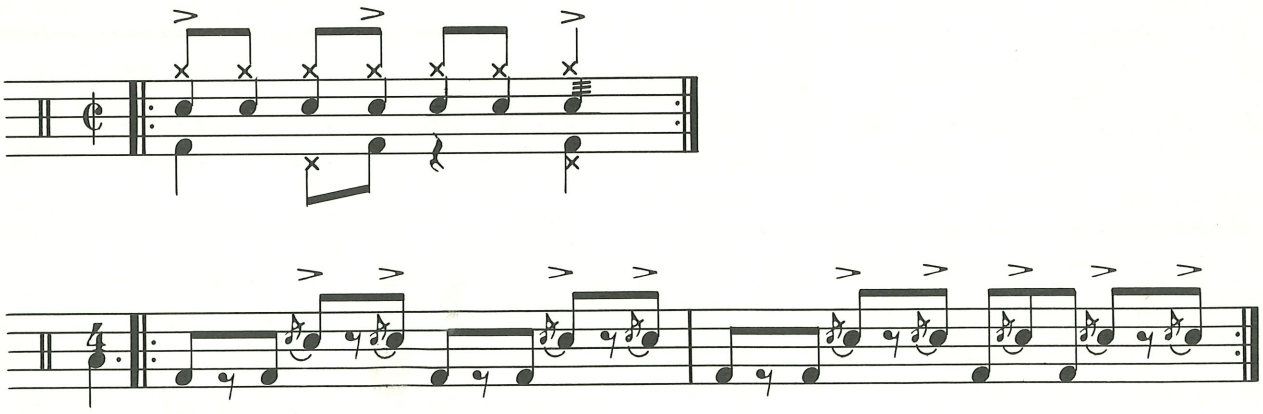
Of all the major rock groups of the 70's, few had the enthusiastic, almost fanatical, following that Emerson, Lake, and Palmer enjoyed. Like Led Zeppelin and Rush, ELP's appeal came primarily from album sales and personal appearances, although "Lucky Man" received widespread airplay. Their music can be best described as a schooled, methodical blend of rock and classicism. Indeed, their adaptation of orchestral themes, most notably Aaron Copeland's "Hoedown" (from "Rodeo"), and "Fanfare For The Common Man" (also by Copeland), seemed to many a true fusion of classical and rock.

Carl Palmer, a versatile percussionist, began playing drums at an early age, impressing audiences in his native England. His virtuoso approach to rock drumming has won him fans worldwide. A sensitive accompanist as well as a pyrotechnical soloist (see Drum Solos, page 84), Carl Palmer embodies the musician-drummer ideal.

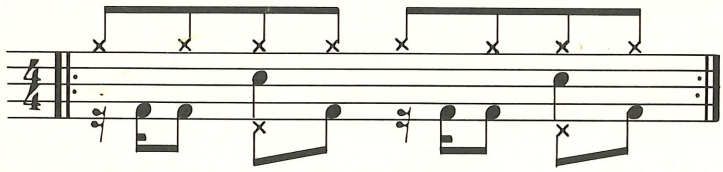
Lucky Man / Emerson, Lake, and Palmer



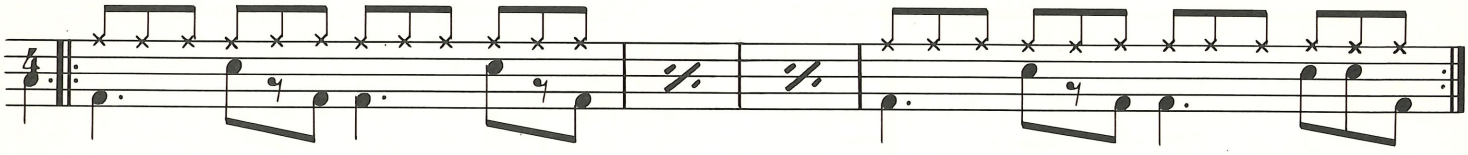
Tank / Emerson, Lake, and Palmer



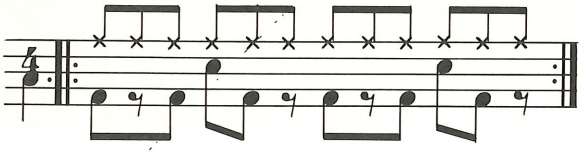
413 Mind Games / John Lennon



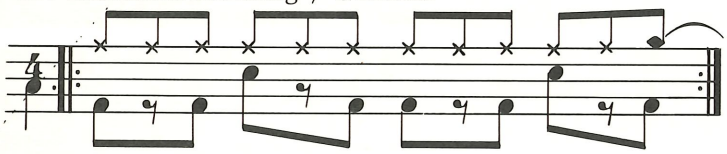
414 Minute By Minute / Doobie Brothers

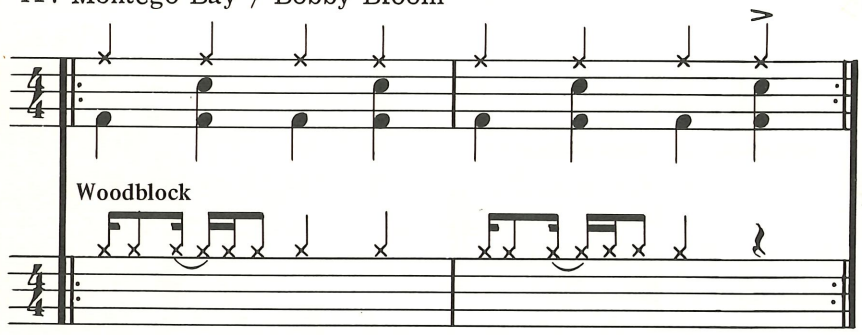


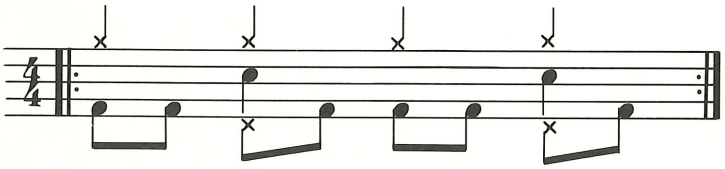
415 Minute By Minute / Doobie Brothers



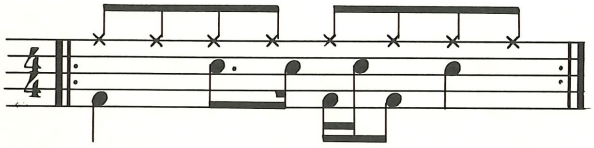
416 Misunderstanding / Genesis



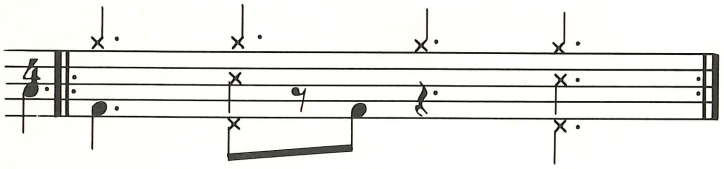
417 Montego Bay / Bobby Bloom

418 Mony, Mony / Tommy James and the Shondells



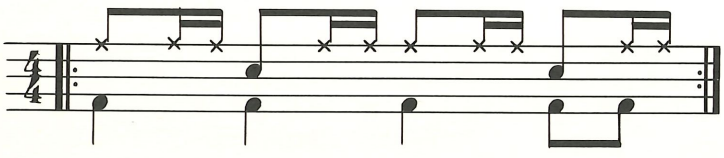
419 Mony, Mony / Tommy James and the Shondells



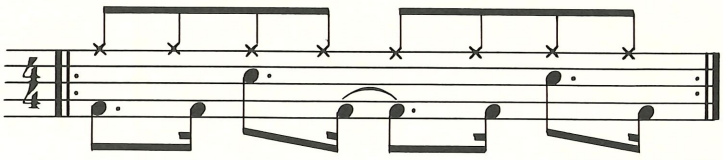
420 Moondance / Van Morrison



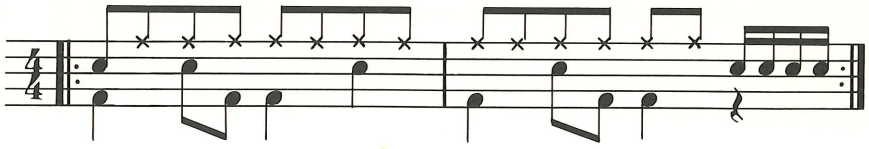
421 More Love / Kim Carnes



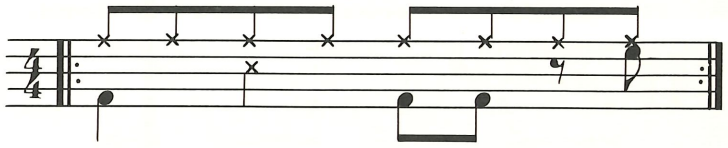
422 Morning Dance / Spyro Gyra



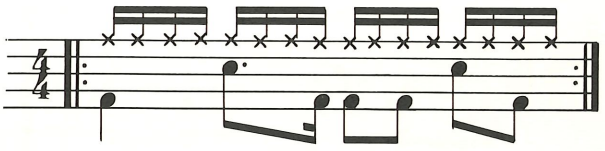
423 Mountain High / Dick and Dee Dee



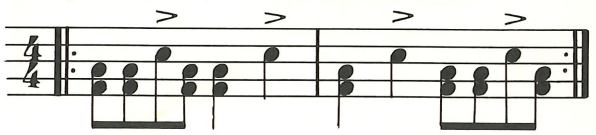
424 Mozambique / Bob Dylan



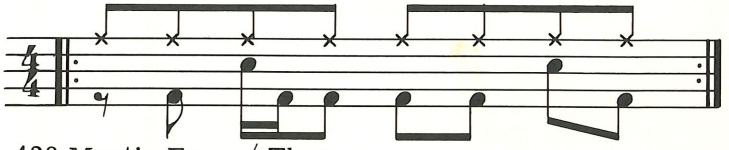
425 My Eyes Adored You / Frankie Valli



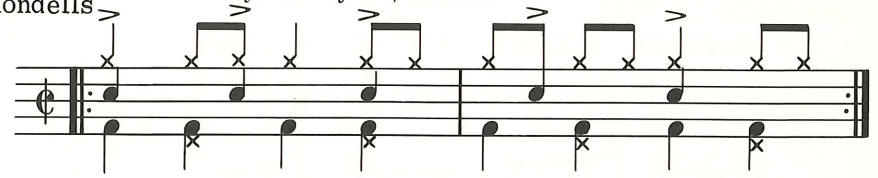
426 My Sharona / The Knack



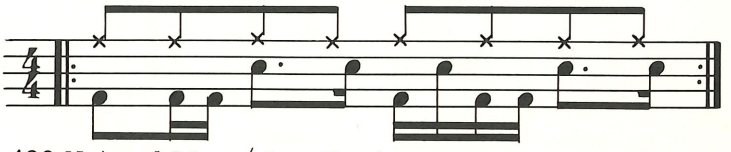
427 My Whole World Ended / David Ruffin



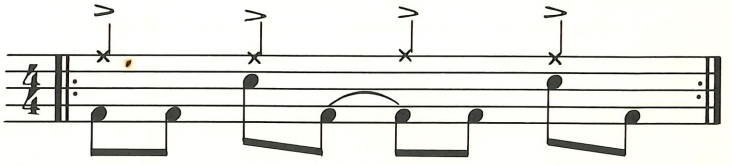
428 Mystic Eyes / Them

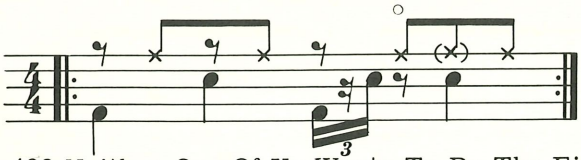


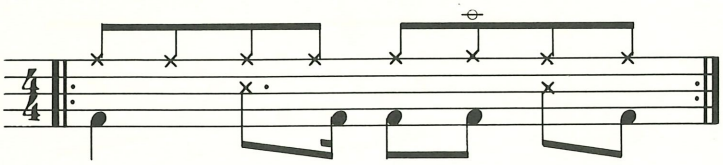
429 Nasty Dogs And Funky Kings / Z Z Top



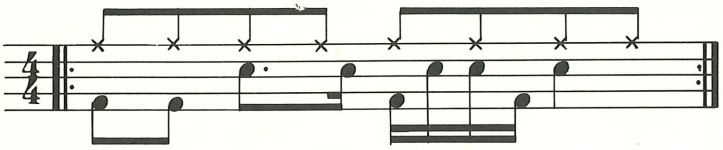
430 Natural Man / Lou Rawls



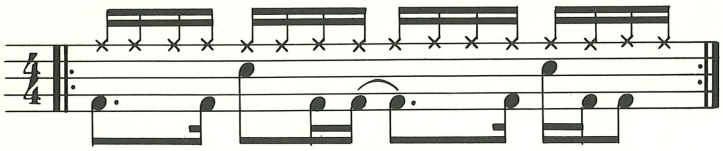
431 The Name Of The Game / ABBA

432 Neither One Of Us Wants To Be The First To Say Goodbye / Gladys Knight & the Pips



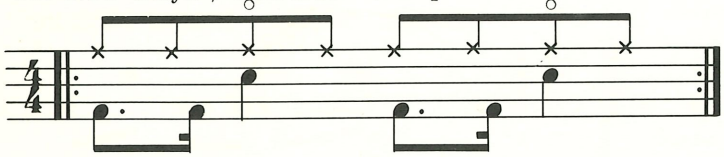
433 Never Been To Spain / Three Dog Night

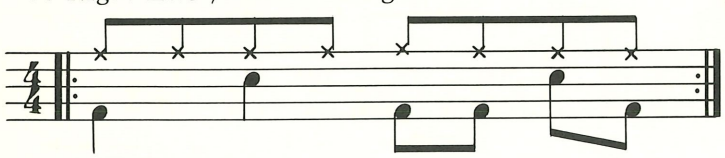


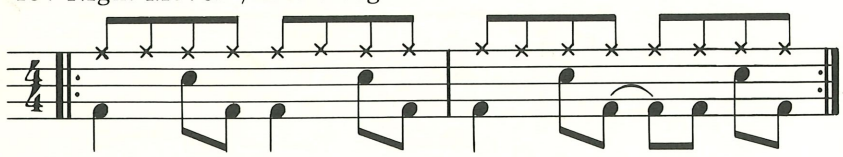
434 Never Gonna Give You Up / Barry White

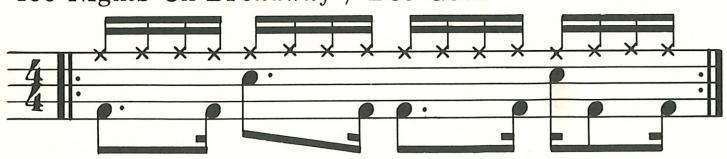


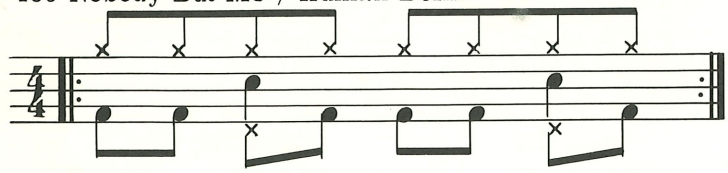
435 New Ways / Jeff Beck Croup



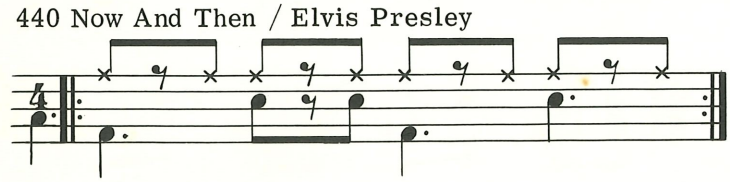
436 Night Life / Alicia Bridges

437 Night Moves / Bob Seeger



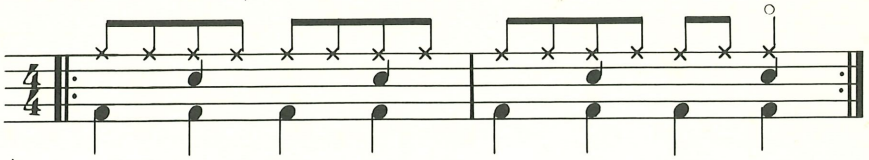
438 Nights On Broadway / Bee Gees

439 Nobody But Me / Human Beinz



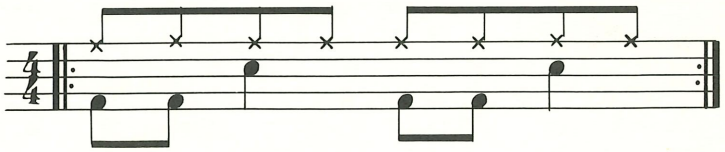
440 Now And Then / Elvis Presley



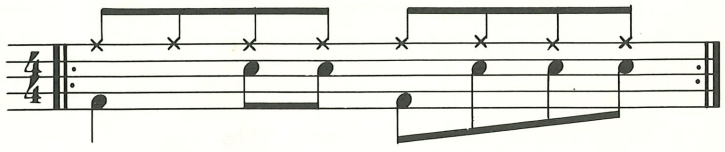
441 Off The Wall / Michael Jackson

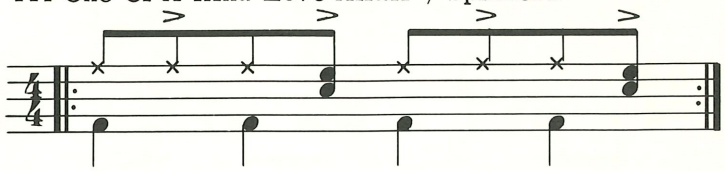
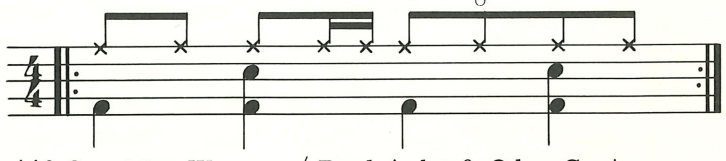


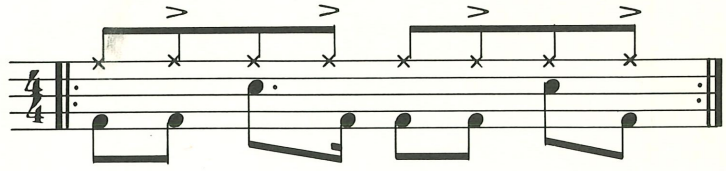
442 Old Man / Neil Young



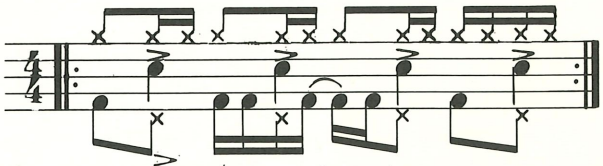
443 One Fine Day / Chiffons



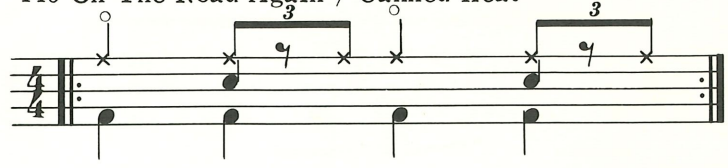
444 One Of A Kind Love Affair / Spinners

445 One Of These Nights / Eagles

446 One Man Woman / Paul Anka & Odea Coates



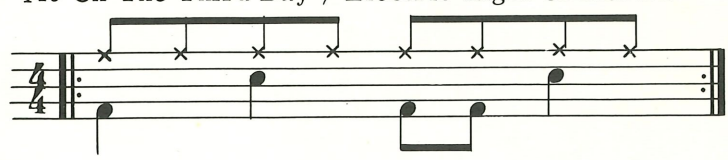
447 One Way Out / Allman Brothers



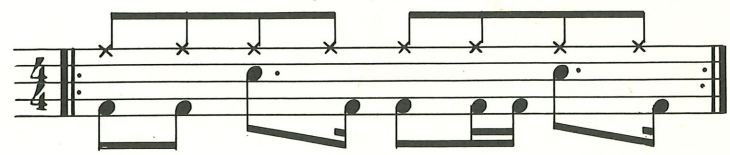
448 On The Road Again / Canned Heat



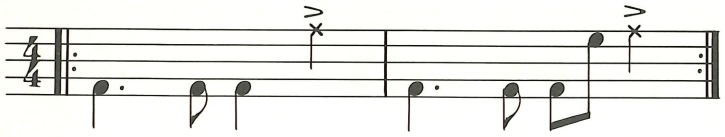
449 On The Third Day / Electric Light Orchestra



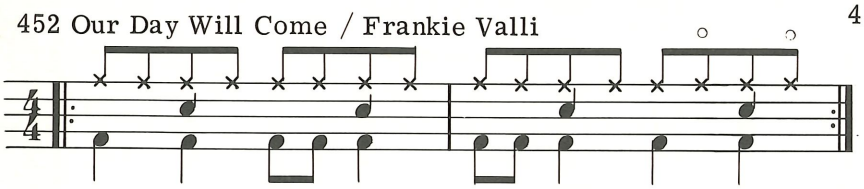
450 One More Saturday Night / Grateful Dead



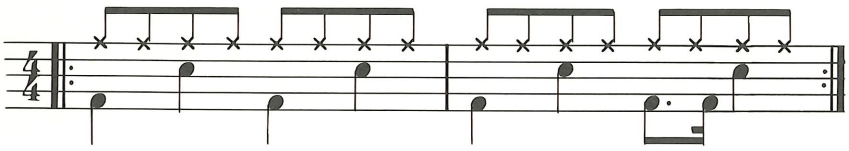
451 Only Yesterday / Carpenters



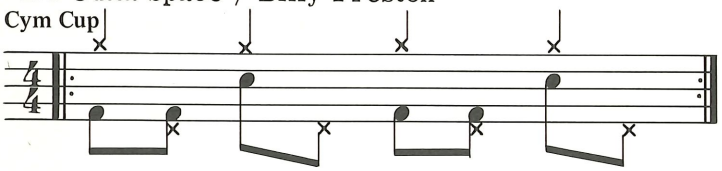
452 Our Day Will Come / Frankie Valli



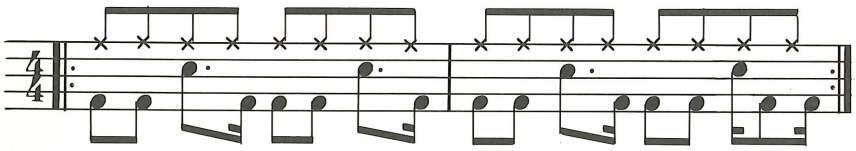
453 Outta Space / Billy Preston



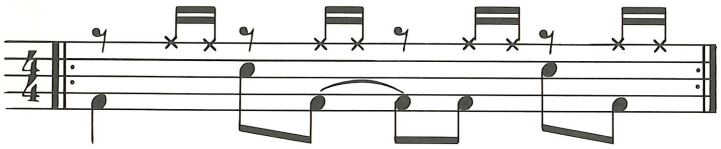
454 Outta Space / Billy Preston



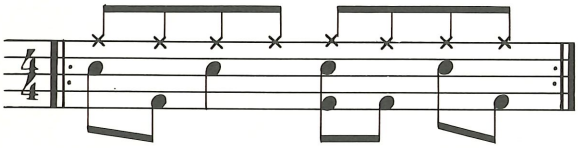
455 Patches / Clarence Carter



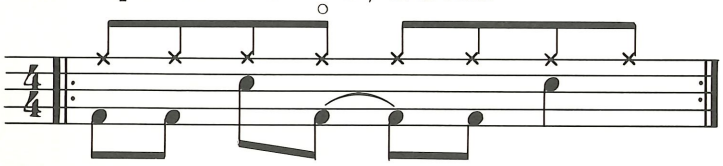
456 Peg / Steely Dan



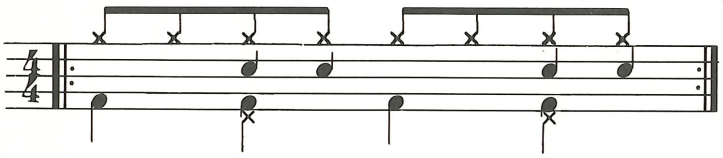
457 People Gotta Be Free / Rascals

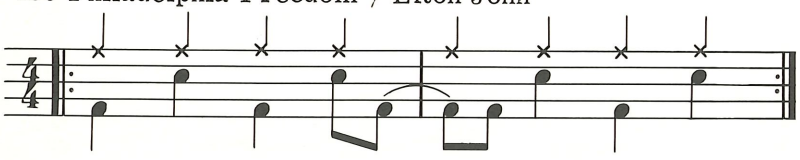


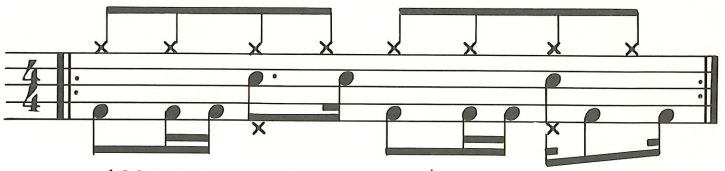
458 People Gotta Be Free / Rascals



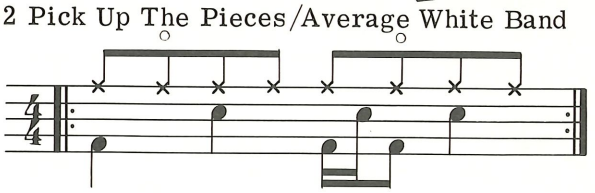
459 Peppermint Twist / Joey Dee

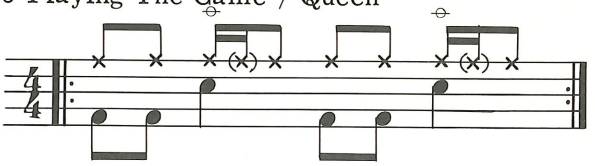


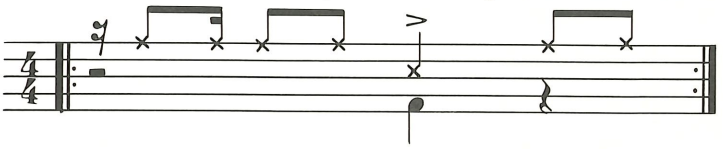
460 Philadelphia Freedom / Elton John

461 Pick Up On My Mojo / Johnny Winter



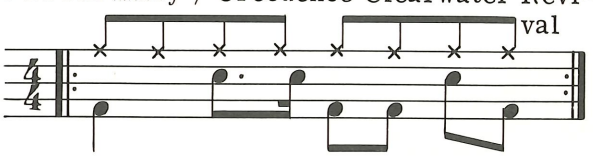
462 Pick Up The Pieces/Average White Band



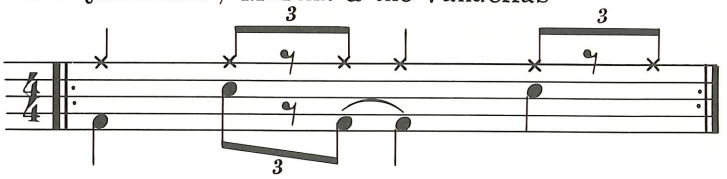
463 Playing The Game / Queen

464 Positive Vibration / Bob Marley & the Wailers



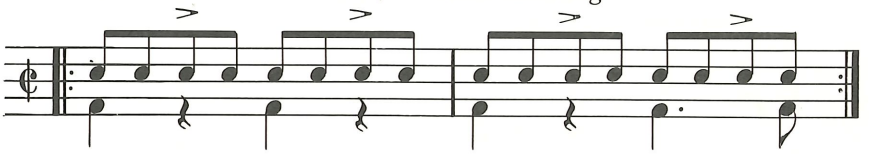
465 Proud Mary / Creedence Clearwater Revival



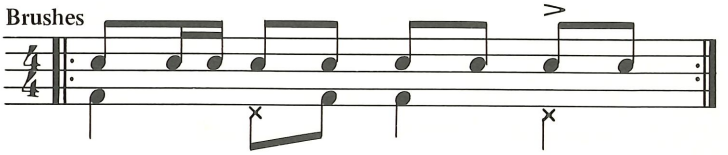
466 Quicksand / Martha & the Vandellas

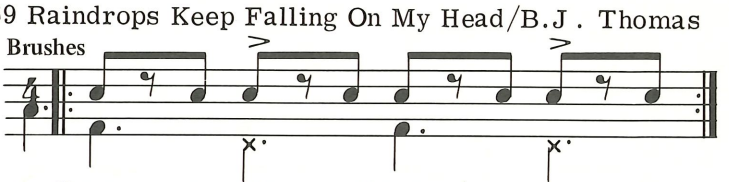


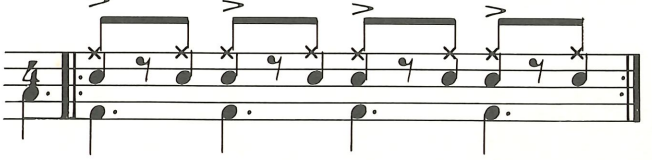
467 Radar Love / Golden Earring



468 Raindrops / Dee Clark



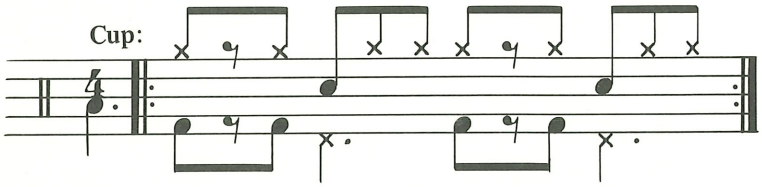
469 Raindrops Keep Falling On My Head/B.J. Thomas

470 Rainy Day Woman #12+35 / Bob Dylan



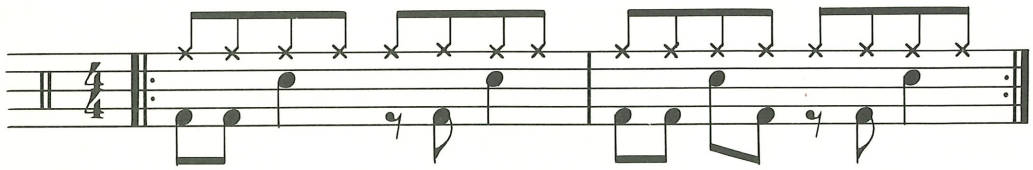
PROFILE:NEIL PEART

In some ways, Rush's career has paralleled that of Britain's Led Zeppelin. Without a single top-40 hit, this Canadian group has built up a very strong following, numbering in the millions. Like Led Zeppelin, Rush's steady rise in popularity can be attributed to album sales and personal appearances. The sound of Rush is a blend of heavy metal and thoughtful lyricism, and Neil Peart's contribution to both are obvious. As a first rate drummer and a sensitive songwriter, Peart's talents and musicianship have been a major factor in Rush's success. No doubt, Neil Peart will be a musical force for years to come.

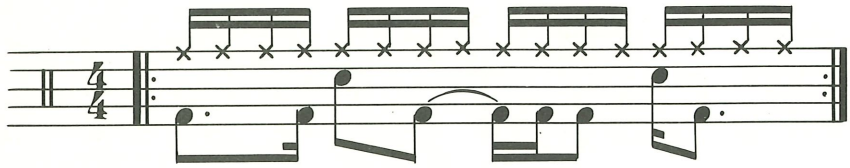
Anthem/Rush



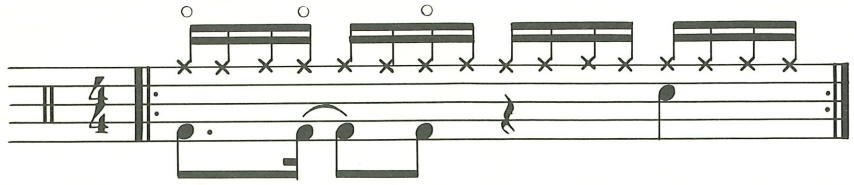
Grand Finale (from "2112")/Rush

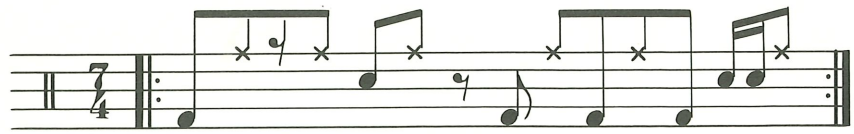


In The End/Rush

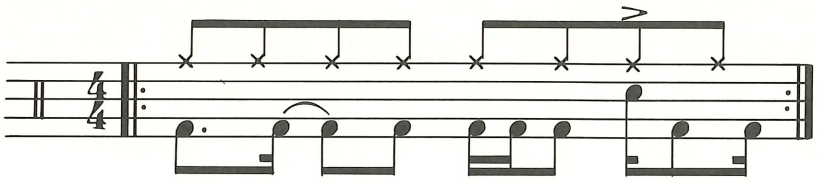


La Villa Strangiato/Rush

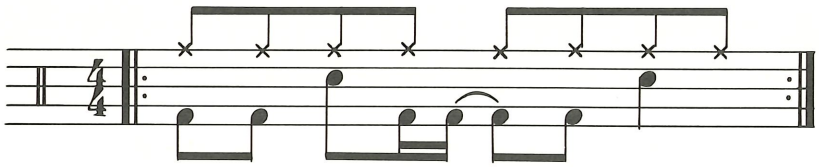


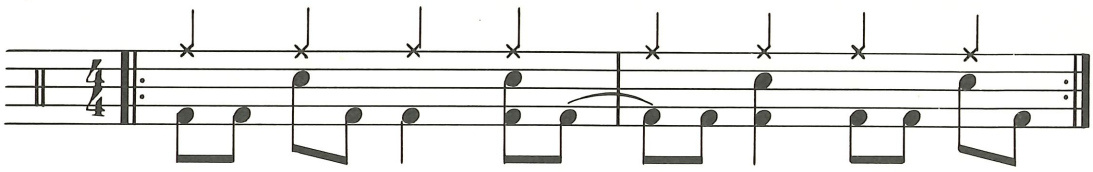


Lakeside Park / Rush

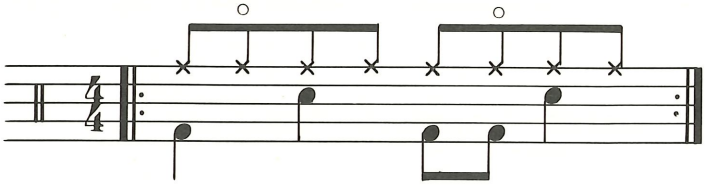


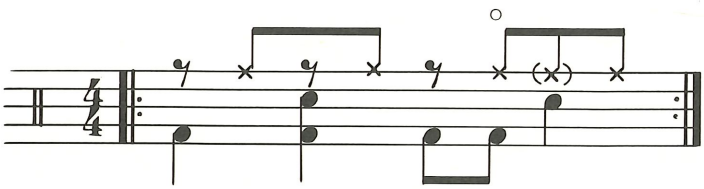
Lessons / Rush



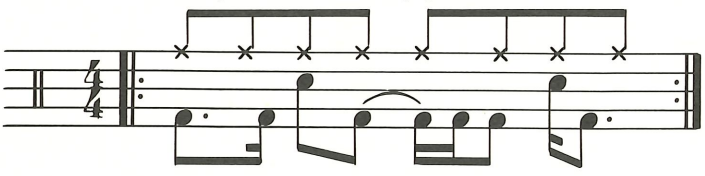


A Passage to Bangkok / Rush

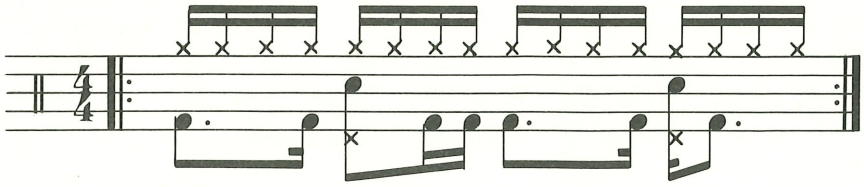


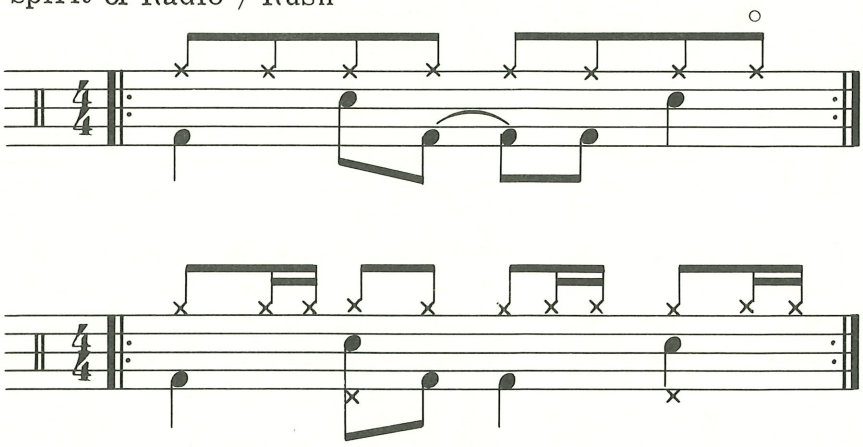


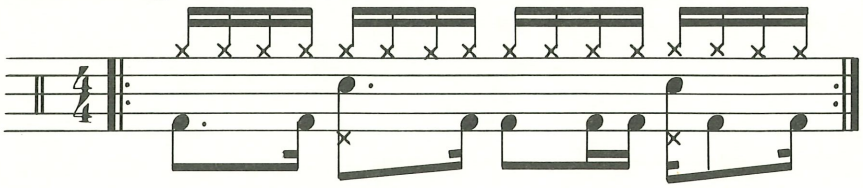
Presentation (from "2112") / Rush



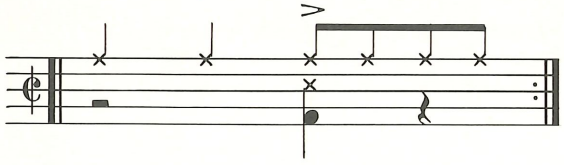
Soliloquy / Rush



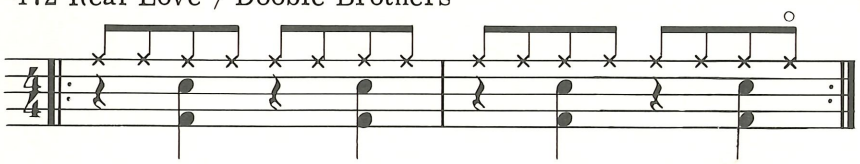
Spirit of Radio / Rush

The Twilight Zone / Rush



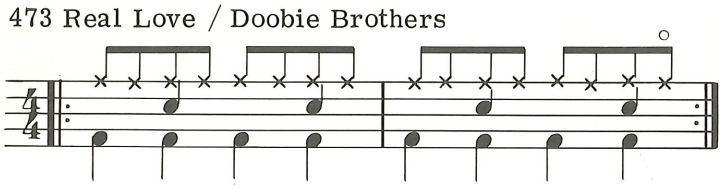
471 Rat Race / Bob Marley & the Wailers



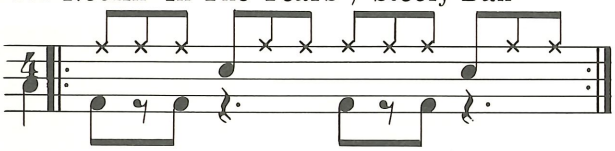
472 Real Love / Doobie Brothers



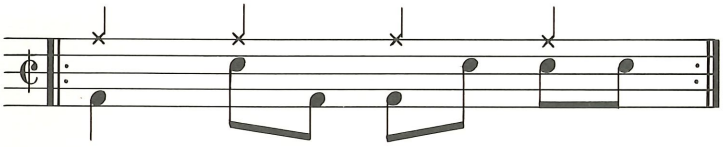
473 Real Love / Doobie Brothers



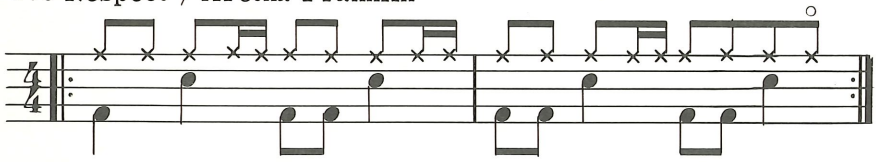
474 Reelin' In The Years / Steely Dan



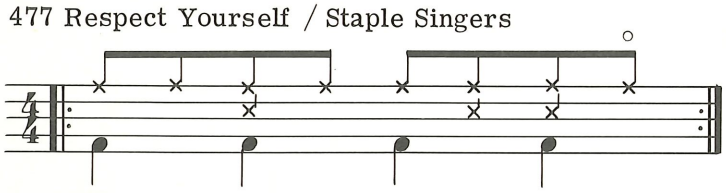
475 Red Rubber Ball / Cyrkle



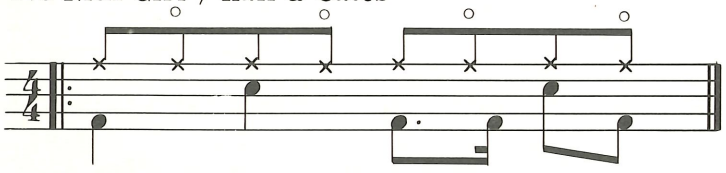
476 Respect / Aretha Franklin



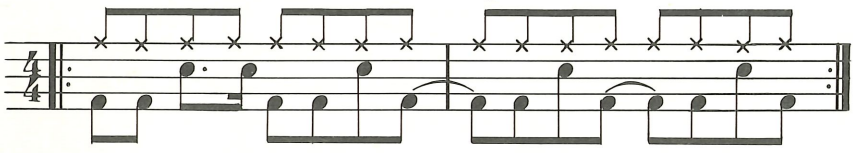
477 Respect Yourself / Staple Singers



478 Rich Girl / Hall & Oates

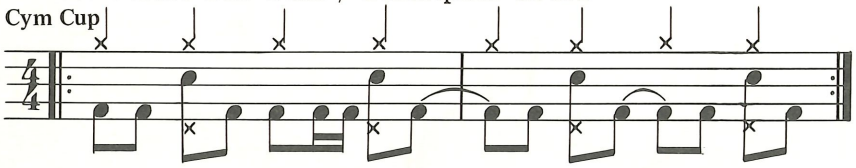


479 Ride, Captain Ride / Blues Image

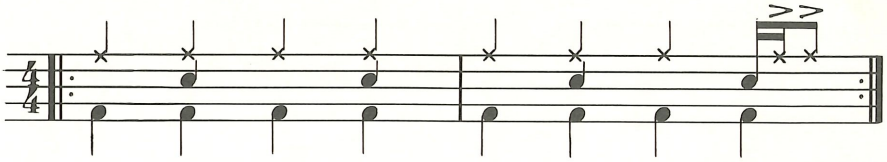


480 Ride Like The Wind / Christpher Cross

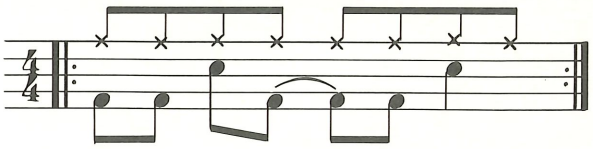
Cym Cup



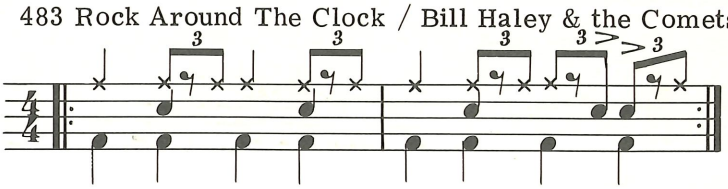
481 Right Place, Wrong Time / Dr. Hook



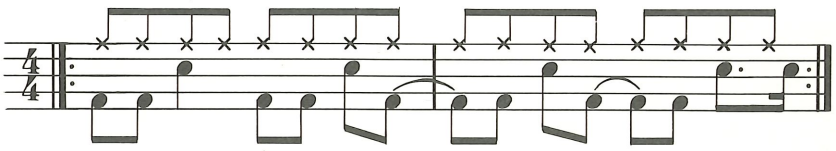
482 Rock And Roll Fantasy / Bad Company



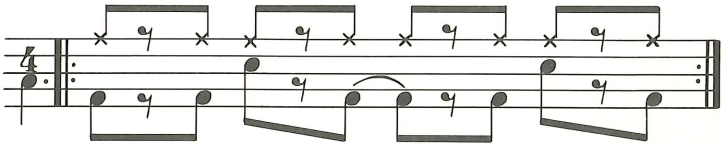
483 Rock Around The Clock / Bill Haley & the Comets



484 Rock Me On The Water / Jackson Browne

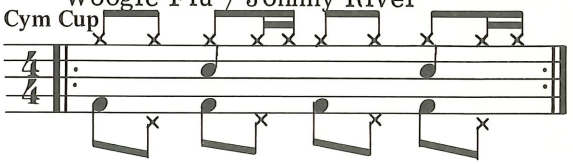


485 Rock My Plimsoul / Jeff Beck

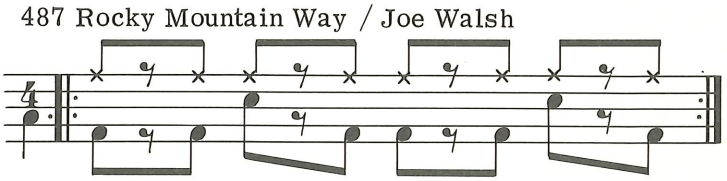


486 Rockin' Pnuemonia And The Boogie Woogie Flu / Johnny River

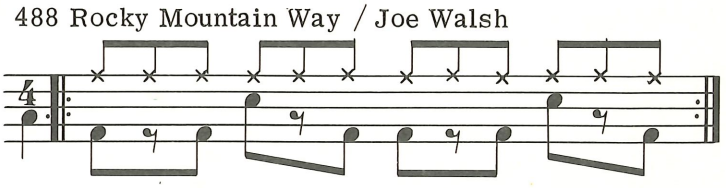
Cym Cup



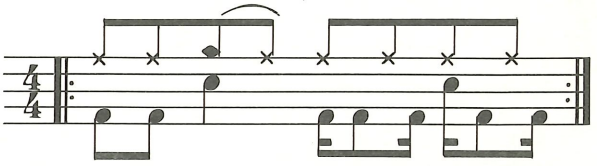
487 Rocky Mountain Way / Joe Walsh



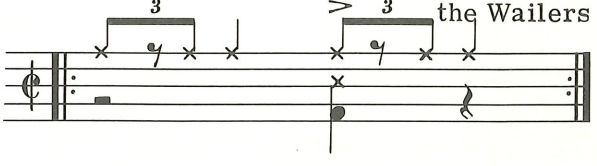
488 Rocky Mountain Way / Joe Walsh



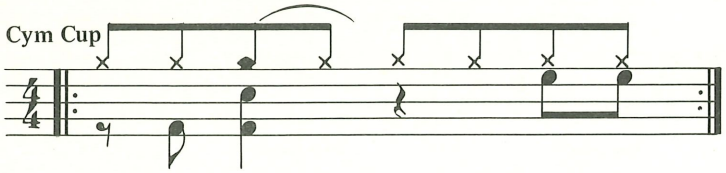
489 Round And Round / Aerosmith



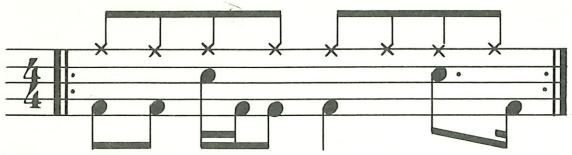
490 Roots, Rock, Reggae/Bob Marley & the Wailers



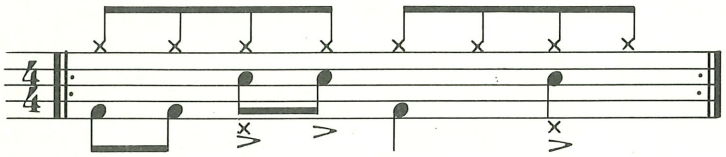
491 Roxanne / The Police



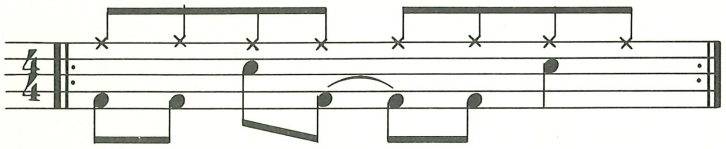
492 Run From Tears / Crosby, Stills & Nash



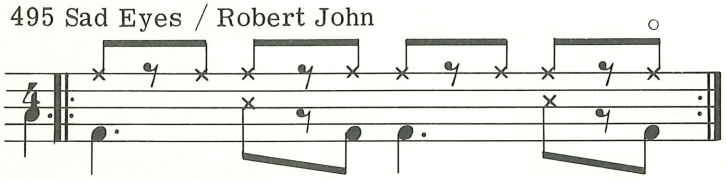
493 Runaway / Del Shannon



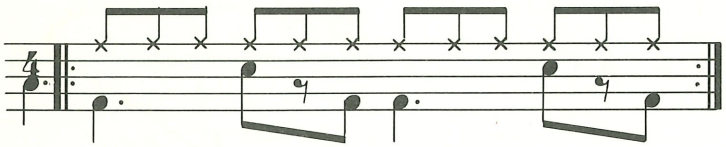
494 Running To You / The Cars



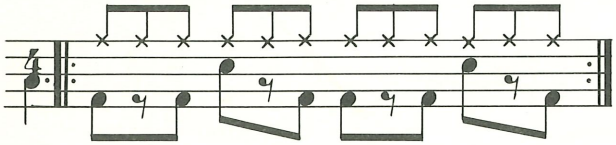
495 Sad Eyes / Robert John



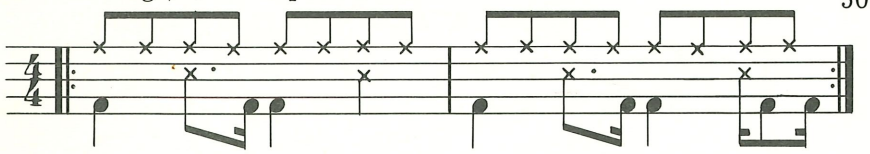
496 Sad Eyes / Robert John



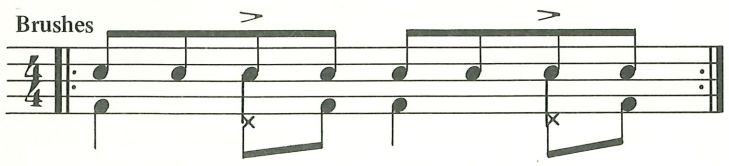
497 Sail On Sailor / Beach Boys



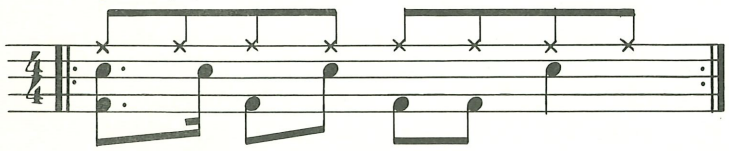
498 Sailing / Christopher Cross



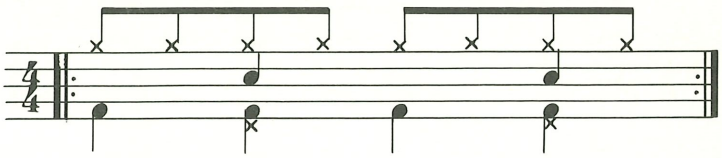
499 Sarah / Fleetwood Mac



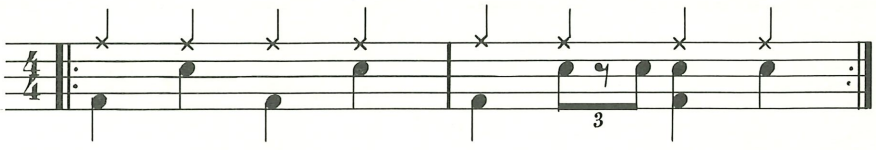
500 Scratchy / Travis Womack



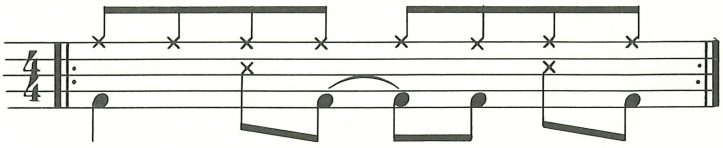
501 Sea Cruise / Frankie Ford



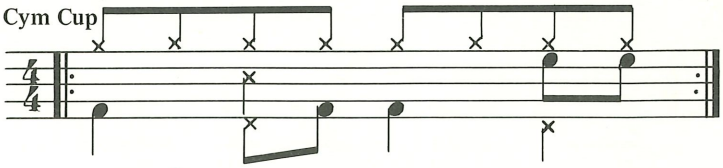
502 Searchin' / Coasters

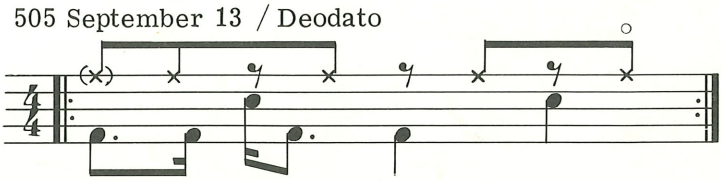


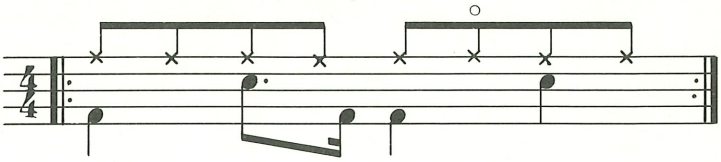
503 Season Of The Witch / Donovan



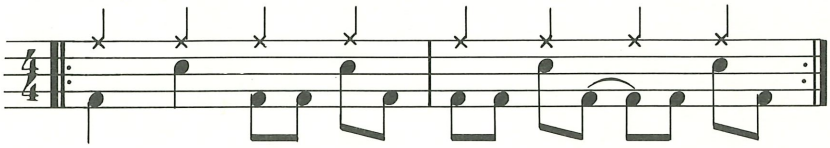
504 Seems Like A Mighty Long Time/Barbara Lewis



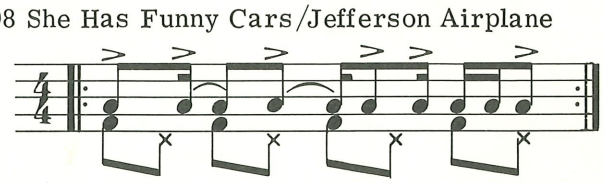
505 September 13 / Deodato

506 Shadow Dancin' / Andy Gibb



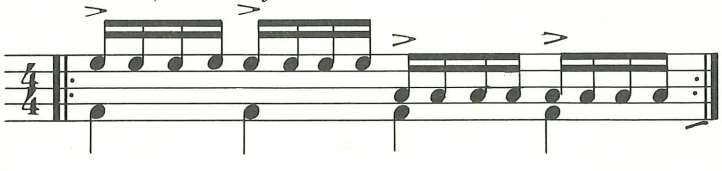
507 Shame Shame / Magic Lantern



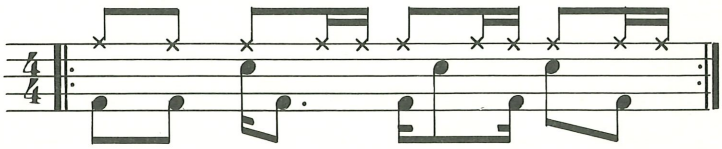
508 She Has Funny Cars/Jefferson Airplane



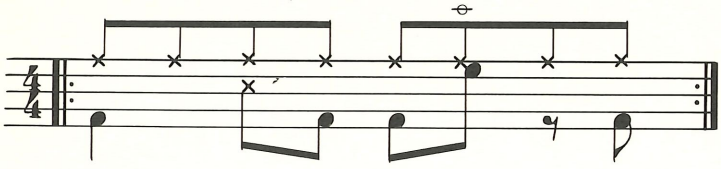
509 Sheila / Tommy Roe



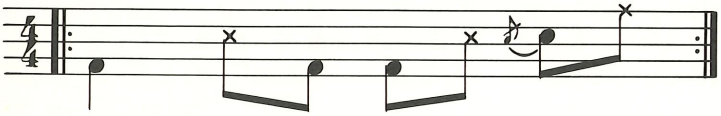
510 She's Gone / Hall and Oates



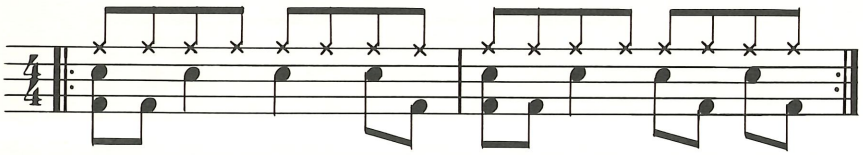
511 She's Not There / Santana



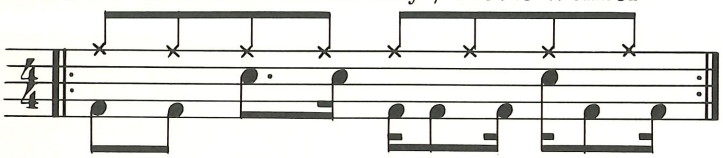
512 She's Not There / Zombies



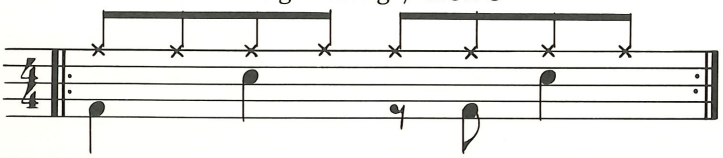
513 The Shield / Deep Purple



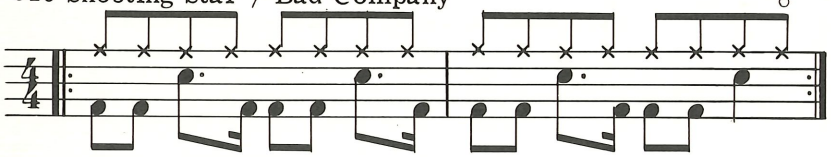
514 Shoo Be Doo Be Do Da Day / Stevie Wonder



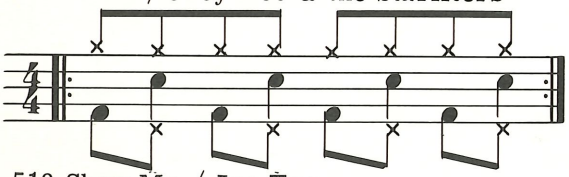
515 Shook Me All Night Long / ACDC



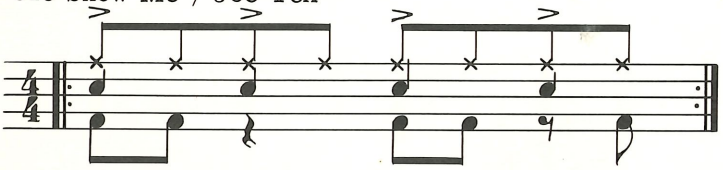
516 Shooting Star / Bad Company



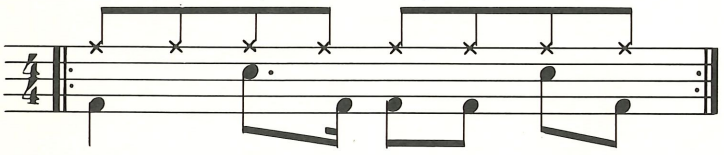
517 Shout / Joey Dee & the Starliters



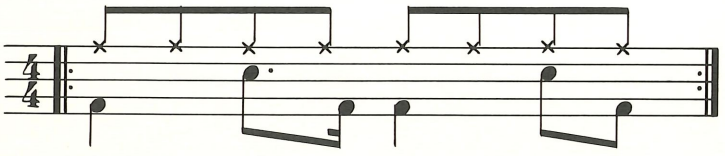
518 Show Me / Joe Tex



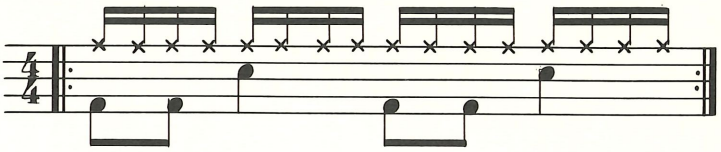
519 Signed, Sealed, Delivered / Stevie Wonder



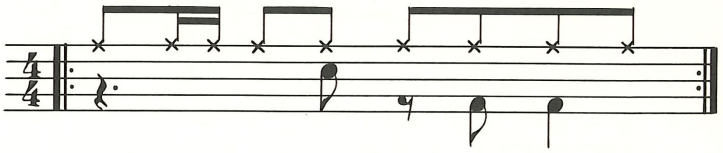
520 Signs / Five Man Electrical Band



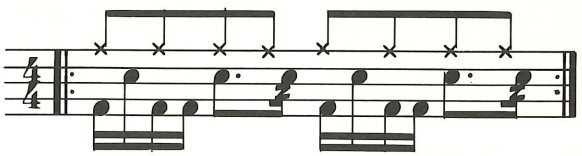
521 Signs / Five Man Electrical Band



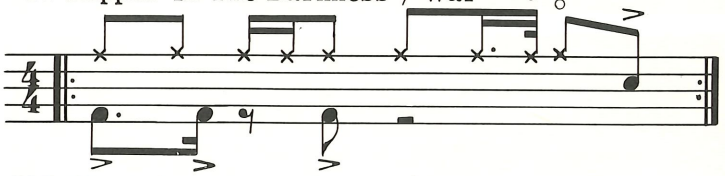
522 Silly Love Songs / Wings



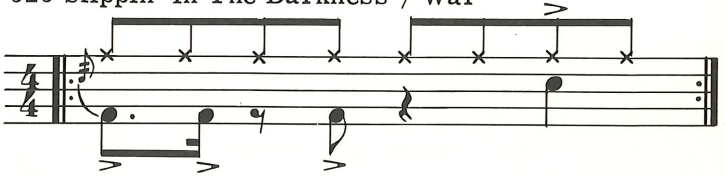
523 Sing Child / Heart



524 Slippin' In The Darkness / War

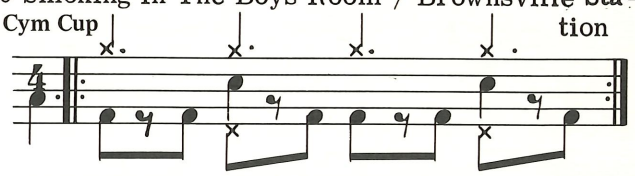


525 Slippin' In The Darkness / War

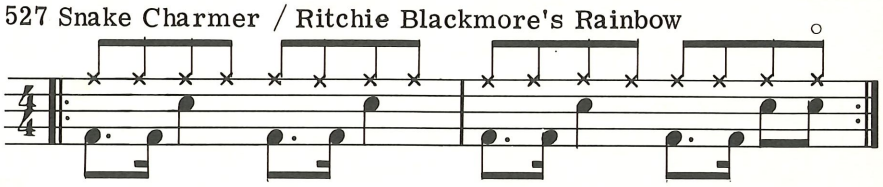


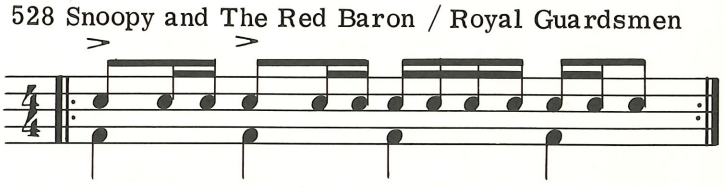
526 Smoking In The Boys Room / Brownsville Station

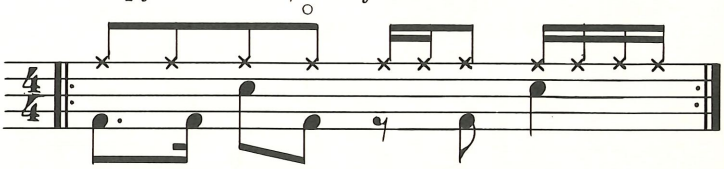
Cym Cup



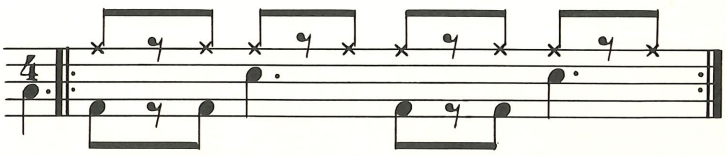
527 Snake Charmer / Ritchie Blackmore's Rainbow



528 Snoopy and The Red Baron / Royal Guardsmen

529 Snoopy's Search / Billy Cobham



530 Some Kind Of Wonderful / Grand Funk

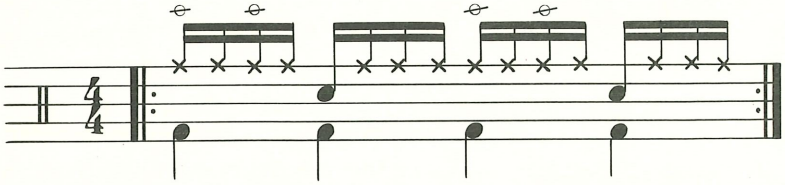


PROFILE:DANNY SERAPHINE

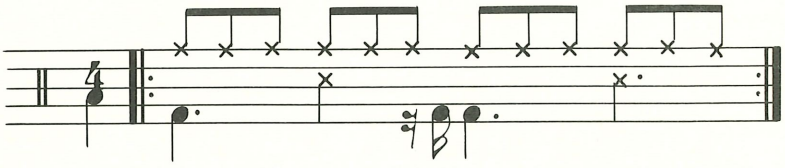
One of the most durable groups of the last decade has been Chicago. With their palatable blend of jazz-rock brass voicings, piercing guitar licks, strong vocals, and pulsating rhythm, Chicago creates a sound that is both commercially successful and musically sound, with their albums (15 to date) invariably going platinum. From pop ballads, like "Colour My World" and "If You Leave Me Now", to heavy rockers like "25 or 6 to 4", Chicago makes it happen with style and taste.

An important contribution to the Chicago sound is Danny Seraphine, a gifted drummer whose talent seems to grow yearly. Much to his credit, Seraphine absorbs influences like a sponge, and uses his commercial success as a vehicle for growing musically. By being true to his vocation, he becomes an influence himself. His playing is a lesson in taste and finesse.

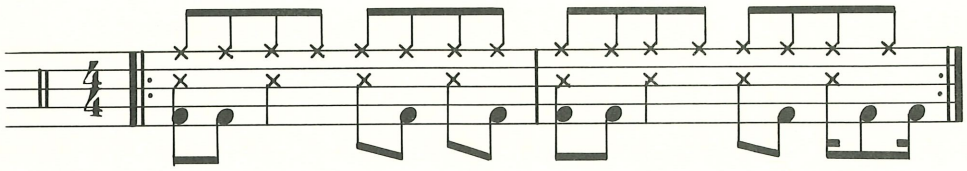
Alive Again / Chicago



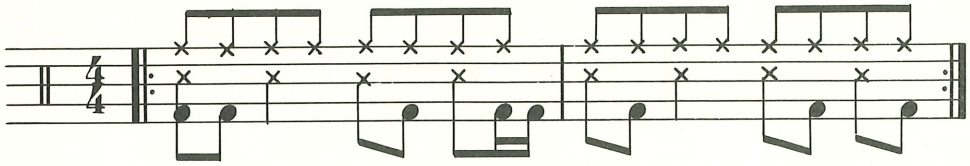
Colour My World / Chicago



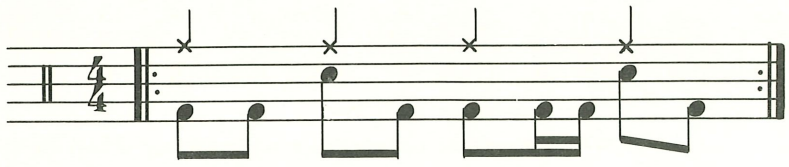
Just You n' Me / Chicago



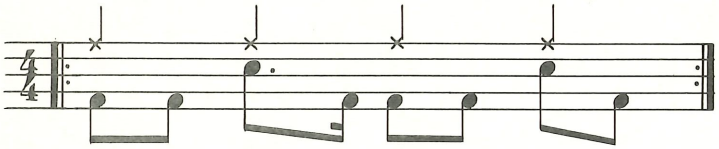
Just You n' Me / Chicago



25 or 6 to 4 / Chicago

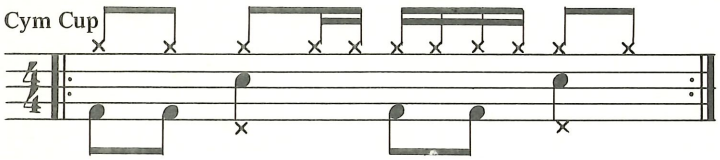


531 Son Of A Preacher Man/Dusty Springfield

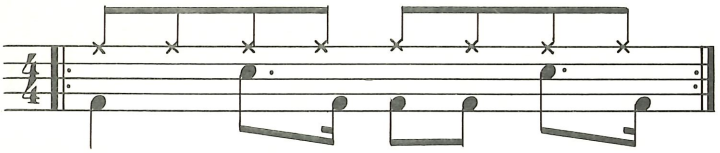


542 Son Of A Preacher Man/Dusty Springfield

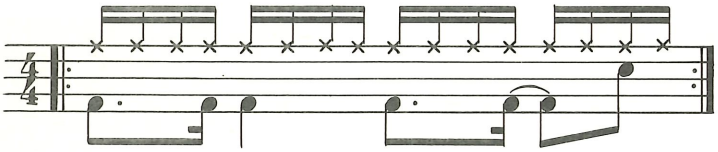
Cym Cup



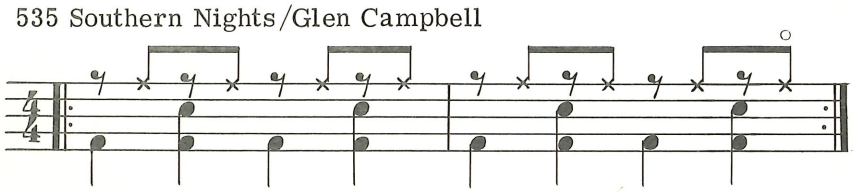
533 Soul Man/Sam and Dave



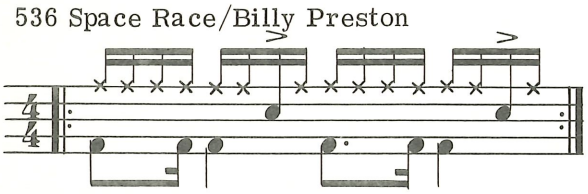
534 Soul Sacrifice/Santana



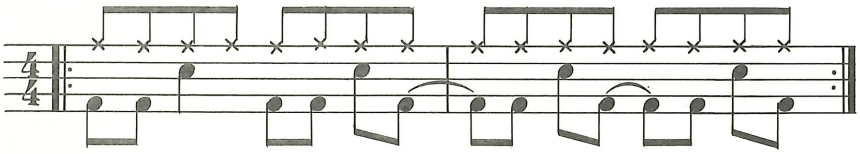
535 Southern Nights/Glen Campbell



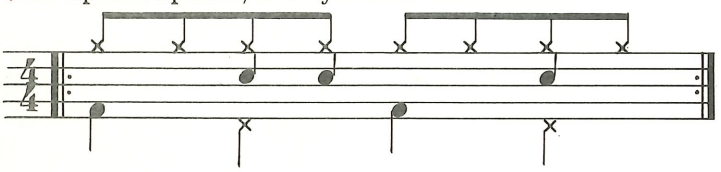
536 Space Race/Billy Preston



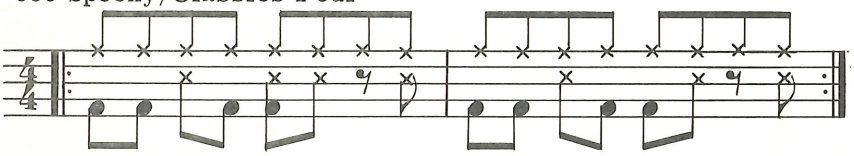
537 Spill The Wine/Eric Burdon & War



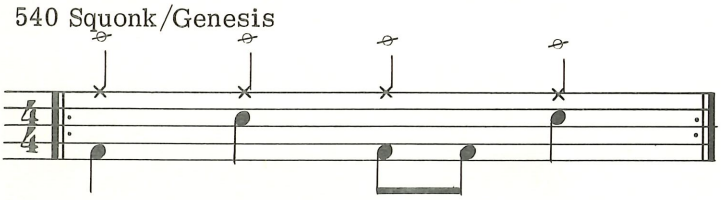
538 Splish Splash/Bobby Darin



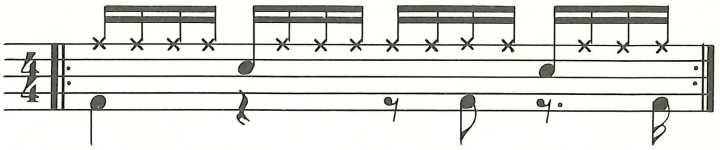
539 Spooky/Classics Four



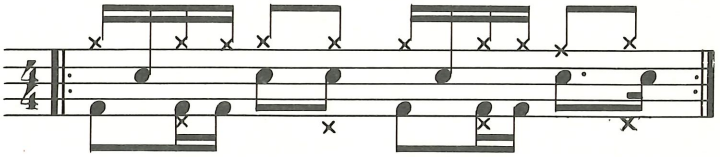
540 Squonk/Genesis



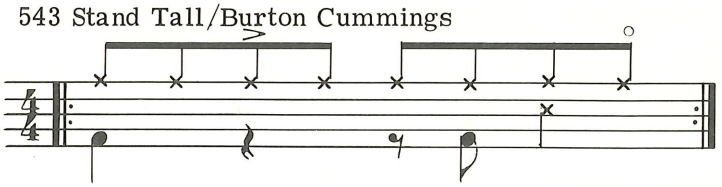
541 Stand/Sly and the Family Stone



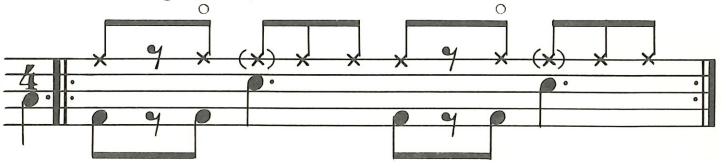
542 Stand Back/Allman Brothers



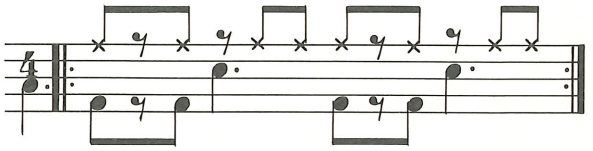
543 Stand Tall/Burton Cummings



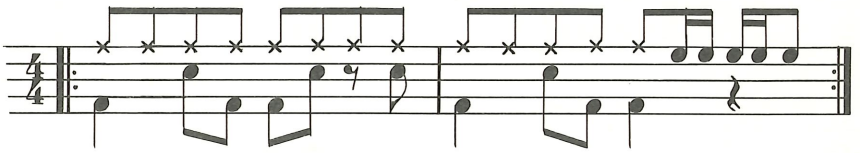
544 Starting Over/John Lennon



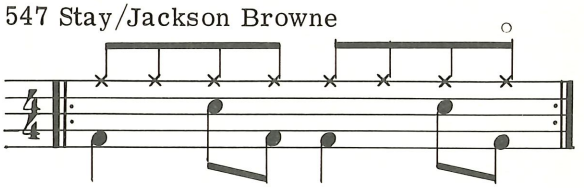
545 Starting Over/John Lennon



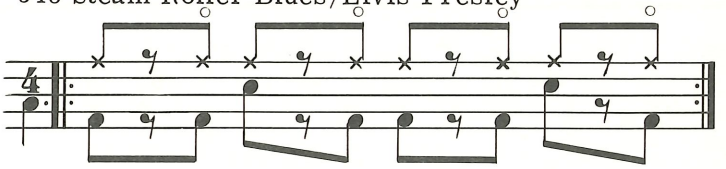
546 Stay/Four Seasons



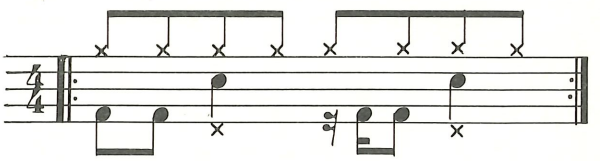
547 Stay/Jackson Browne



548 Steam Roller Blues/Elvis Presley

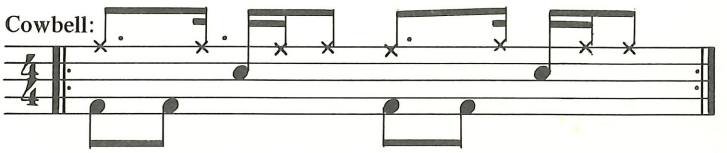


549 Stevie/Pat Travers

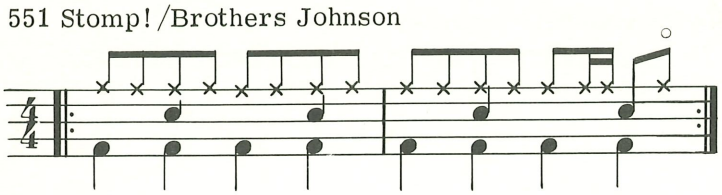


550 Still I'm Sad/Ritchie Blackmore's Rainbow

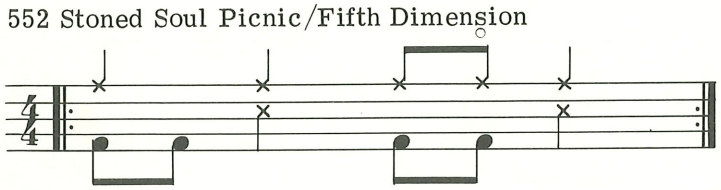
Cowbell:



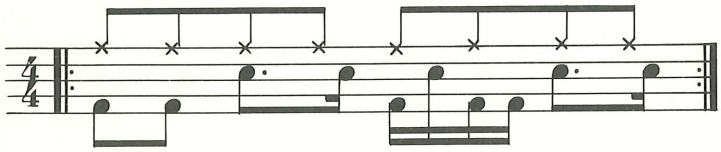
551 Stomp!/Brothers Johnson



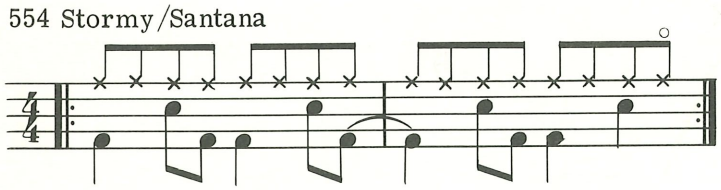
552 Stoned Soul Picnic/Fifth Dimension



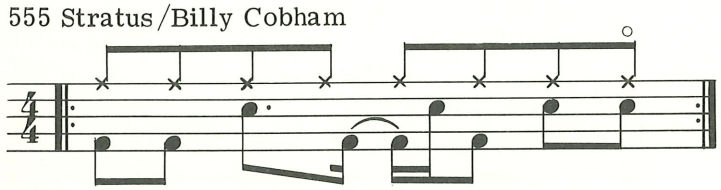
553 Stoned Soul Picnic/Fifth Dimension



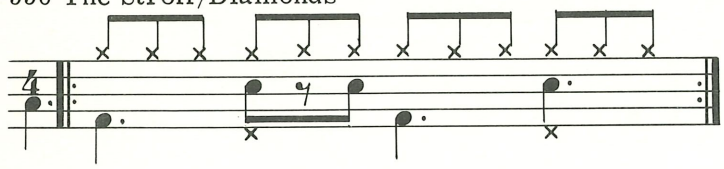
554 Stormy/Santana



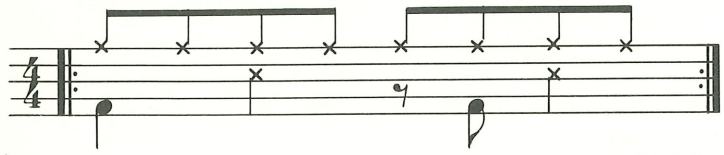
555 Stratus/Billy Cobham



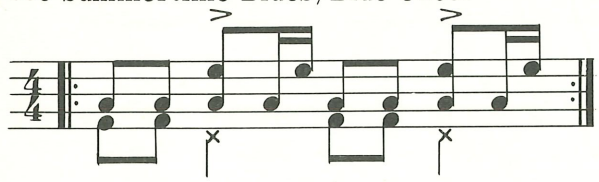
556 The Stroll/Diamonds



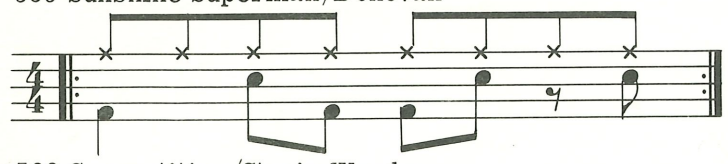
557 Summer Rain/Johnny Rivers



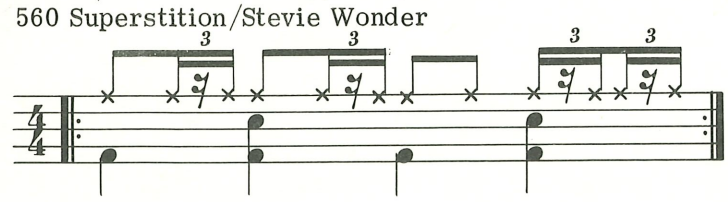
558 Summertime Blues/Blue Cheer

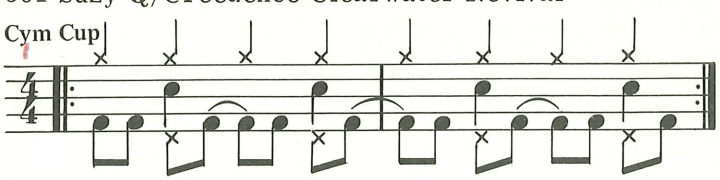


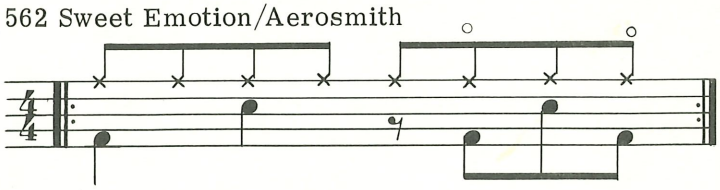
559 Sunshine Superman/Donovan



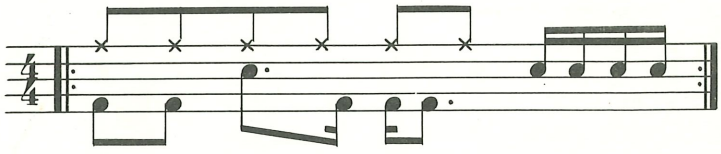
560 Superstition/Stevie Wonder



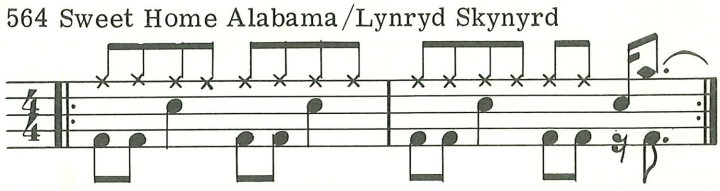
561 Suzy Q/Creedence Clearwater Revival

562 Sweet Emotion/Aerosmith



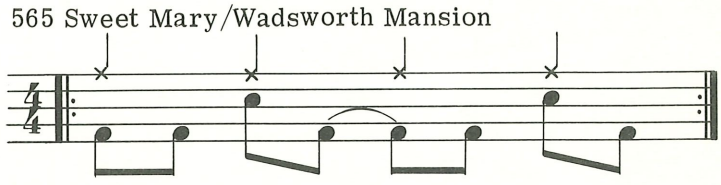
563 Sweet Emotion/Aerosmith

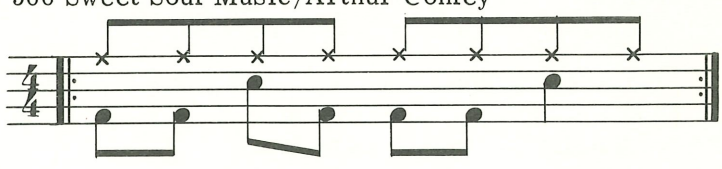


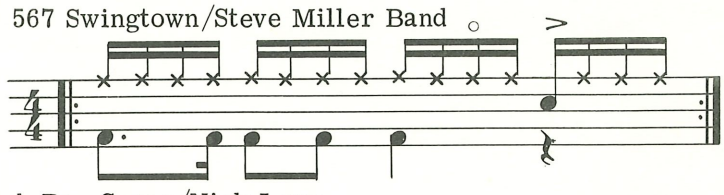
564 Sweet Home Alabama/Lynryd Skynyrd

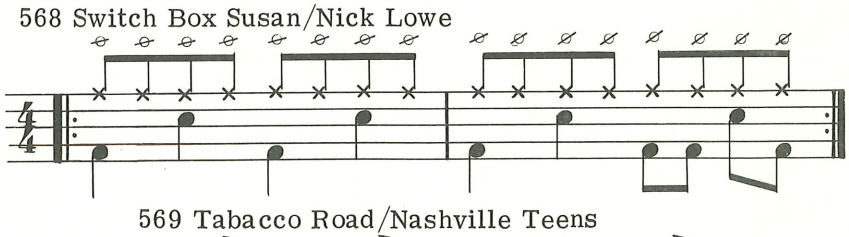


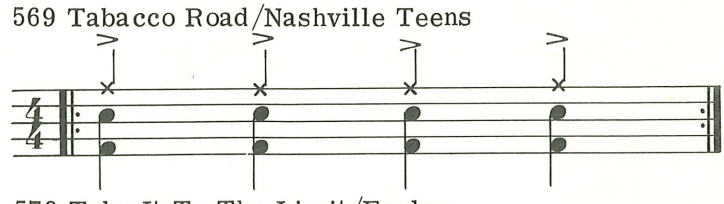
565 Sweet Mary/Wadsworth Mansion



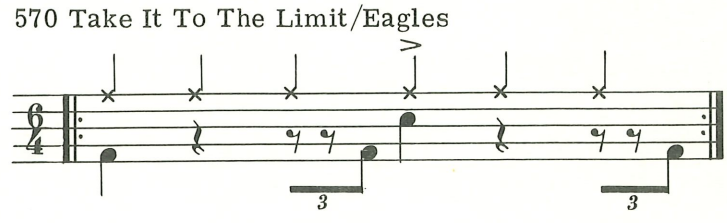
566 Sweet Soul Music/Arthur Conley

567 Swingtown/Steve Miller Band



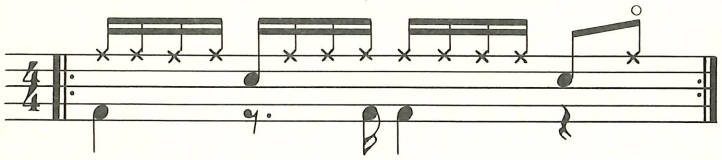
568 Switch Box Susan/Nick Lowe

569 Tabacco Road/Nashville Teens



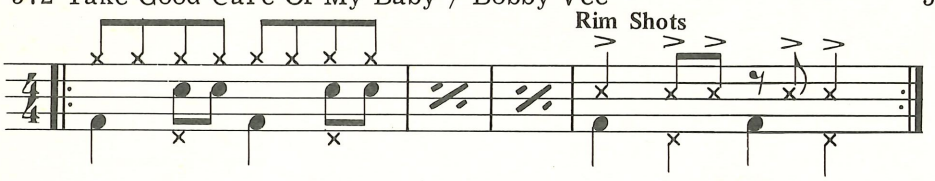
570 Take It To The Limit/Eagles



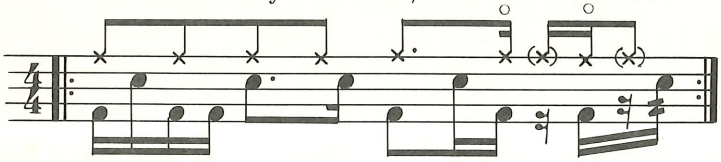
571 Take A Chance On Me / ABBA



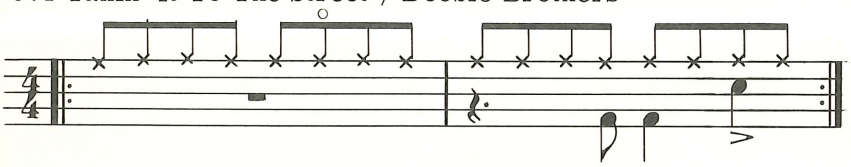
572 Take Good Care Of My Baby / Bobby Vee



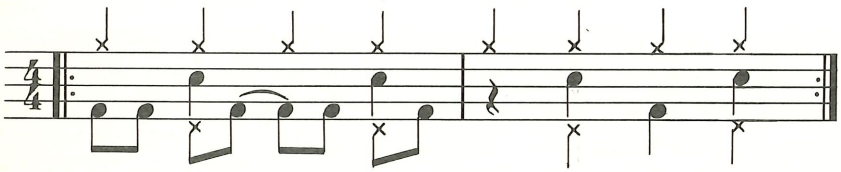
573 Take The Money And Run / Steve Miller Band



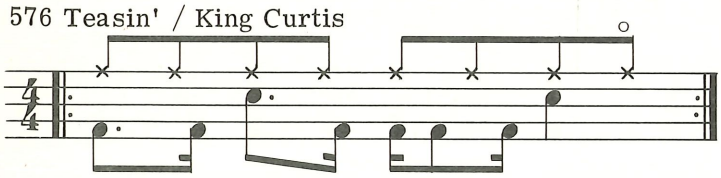
574 Takin' It To The Street / Doobie Brothers



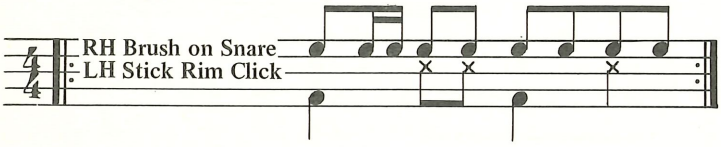
575 Takin' It To The Street / Doobie Brothers



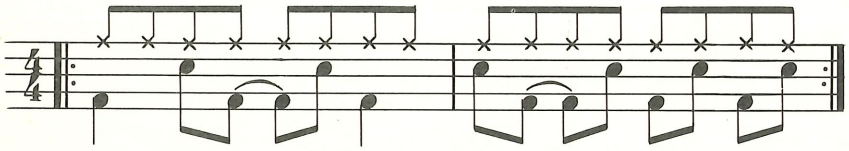
576 Teasin' / King Curtis

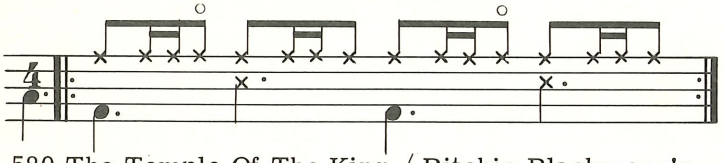


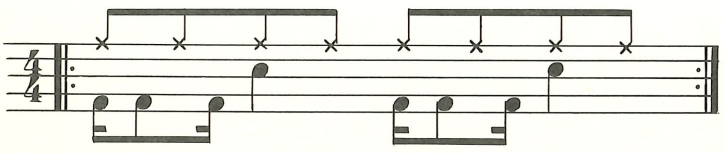
577 Teenage Idol / Ricky Nelson



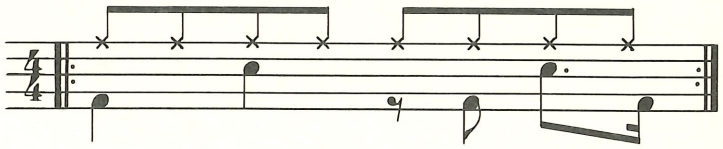
578 Tell Her No / Zombies

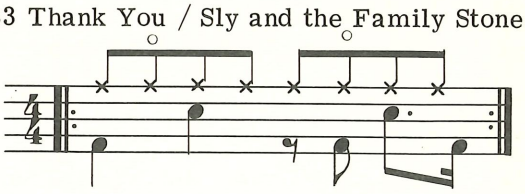


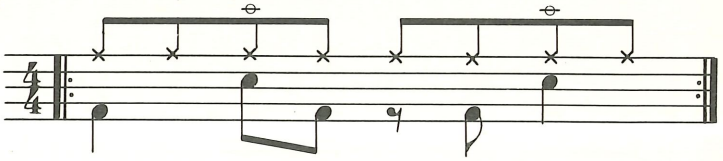
579 Tell It Like It Is / Aaron Neville

580 The Temple Of The King / Ritchie Blackmore's Rainbow



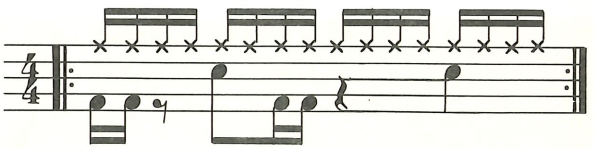
581 Thank You / Sly and the Family Stone



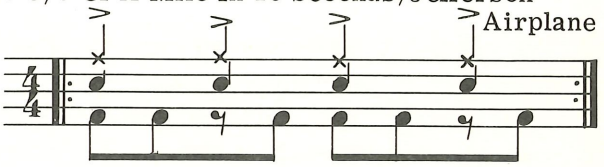
583 Thank You / Sly and the Family Stone

583 These Eyes / Guess Who



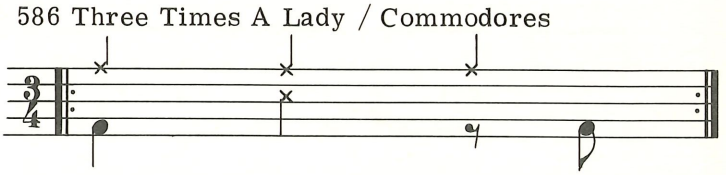
584 Those Shoes / Eagles



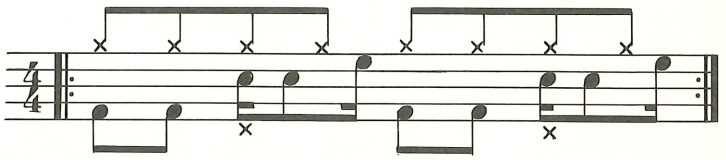
585 3/5 Of A Mile In 10 Seconds/Jefferson Airplane

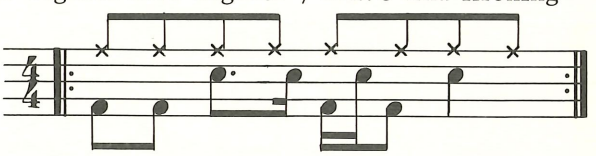
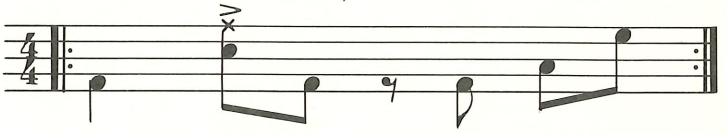


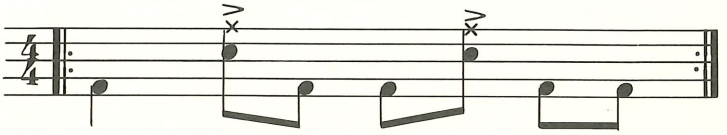
586 Three Times A Lady / Commodores



587 Tighten Up / Archie Bell & The Drells



588 Tighter And Tighter / Alive And Kicking

589 Time Of The Season / Zombies

590 Time Of The Season / Zombies



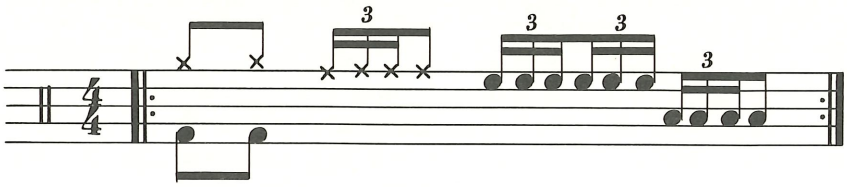
PROFILE:RINGO STARR

It is interesting to note that while rock and roll began in the mid 1950's, drummers were not a focus of the public's attention until well into the 1960's. The charisma of the individual performers of that era simply eclipsed that of the surrounding musicians. We all remember Elvis Presley, and the tremendous impact he had on our musical consciousness, but the names and faces of those musicians who backed him up were perhaps known only to other musicians. The same is true of Bill Haley and the Comets, Buddy Holly and the Crickets, and the other stars of that era. The personality of the vocalist dominated the public's attention, while the backup musicians stood just outside the outline of the spotlight.

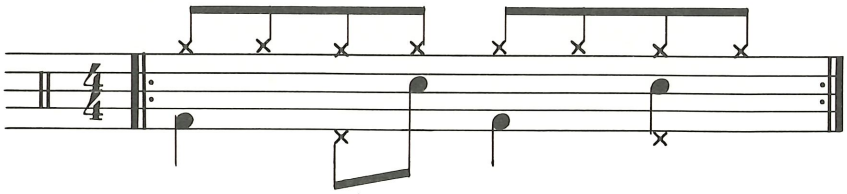
This era of the individual pop-vocalist-personality which dominated the music scene was brought tumbling down in ruins on February 7, 1964, when a group called the Beatles arrived at Kennedy Airport to the sound of 10,000 screaming fans. The British Invasion had begun, and its aftereffects are still being felt today. At the forefront of this invasion, which included such groups as the Dave Clark Five, Gerry and the Pacemakers, Herman's Hermits, Manfred Mann, Freddie and the Dreamers, and the Animals, was a group whose individual names and faces were as familiar as the name of the group: John Lennon, Paul McCartney, George Harrison, and their drummer, Ringo Starr. For five years they virtually dominated the music world, and their influence cannot be overestimated. As one disc jockey has noted, for those five years it seemed as though the Beatles owned the Planet Earth. In March of 1964, the Beatles made history by having the number one, two, three, four, and five records, according to Billboard. They owned the first half of the Top Ten. It is my guess this record will never be broken. Their domination and influence on the music scene has yet to be matched, and many doubt that it ever will.

Ringo Starr, born Richard Starkey on July 7, 1940, spent a good portion of his childhood in hospitals, and it was there that he began to play drums with his hospital ward band. Completely self-taught, Ringo possesses an inventiveness that is somewhat tempered by rudimentary virtuosity. His basic approach might well be his greatest asset, however, for some of his rhythms are ingenious in their simplicity. His drumming in such songs as "Ticket to Ride" and "In My Life" reflect a balance of cleverness and aptness that is rarely heard. A natural drummer, Ringo followed his natural inclinations, and they usually made good musical sense.

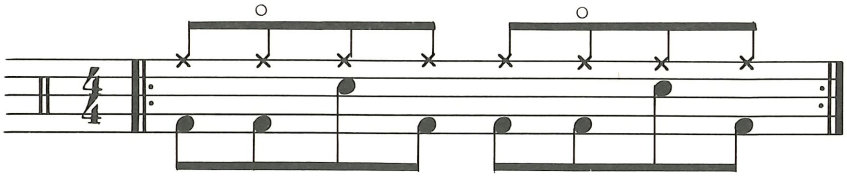
Come Together / Beatles



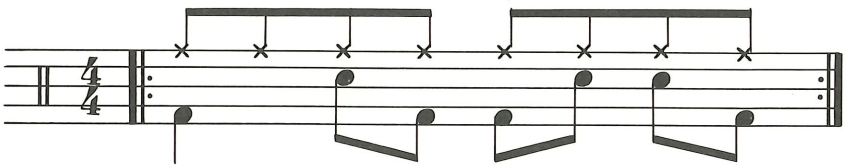
Devil In Her Heart / Beatles



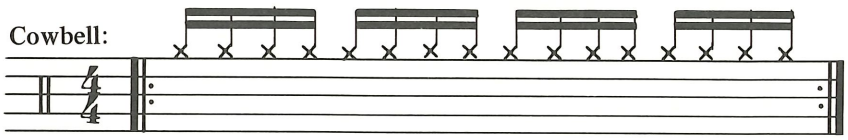
The End / Beatles



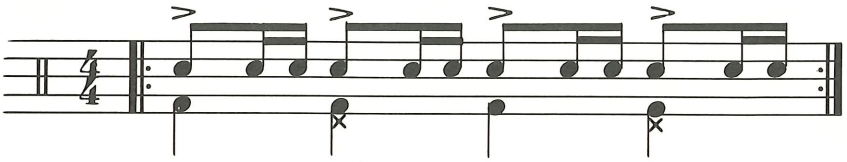
Everybody's Got Something To Hide Except For Me And My Monkey / Beatles



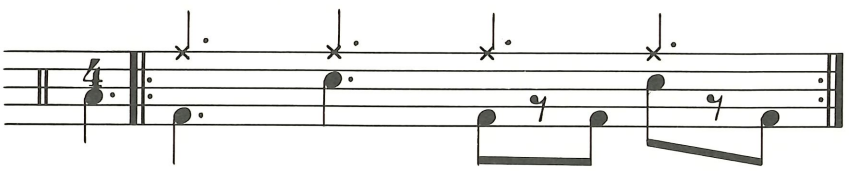
Cowbell:



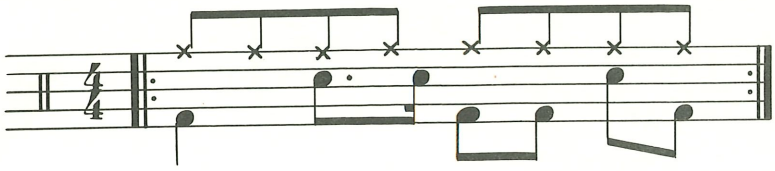
Get Back / Beatles



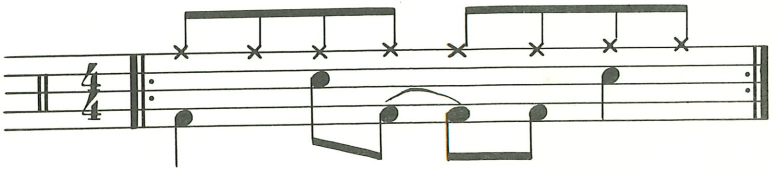
Got To Get You Into My Life / Beatles



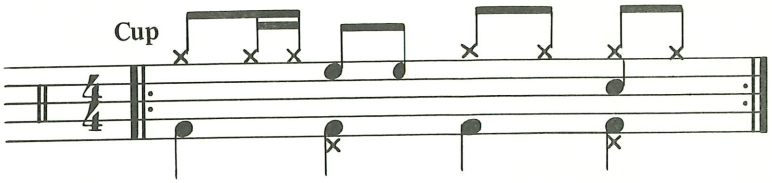
Hello, Goodbye / Beatles



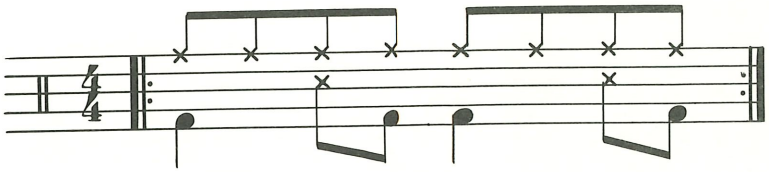
Here Comes The Sun / Beatles



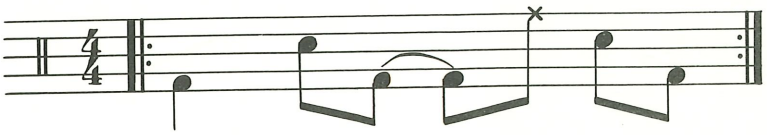
I Feel Fine / Beatles



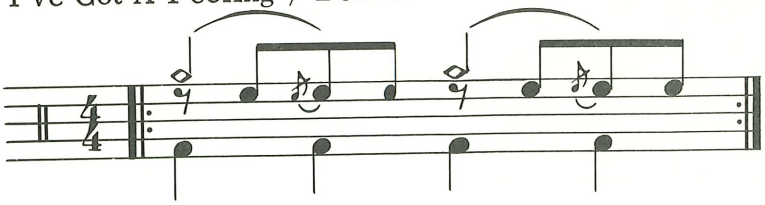
If I Fell / Beatles



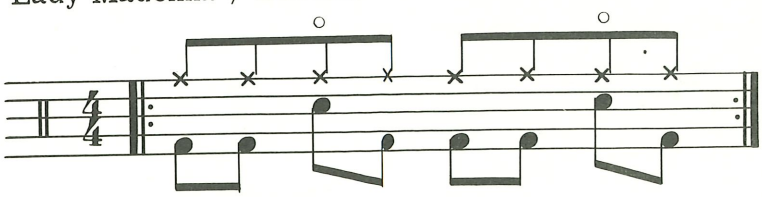
In My Life / Beatles



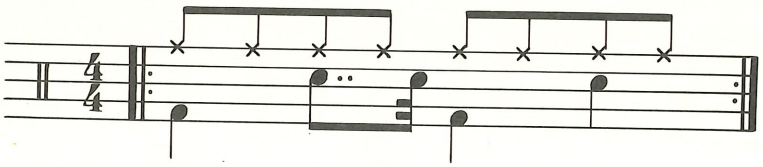
I've Got A Feeling / Beatles

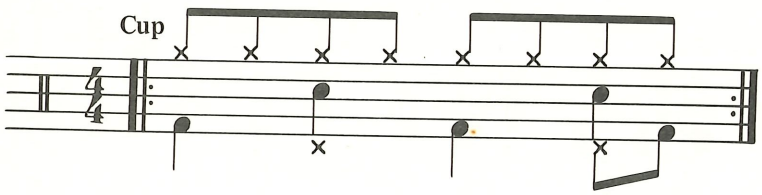


Lady Madonna / Beatles

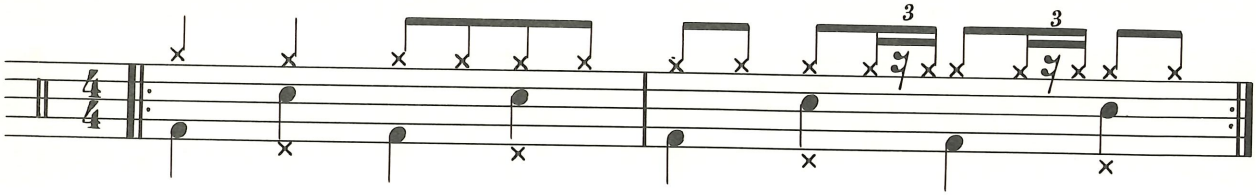


Let It Be / Beatles

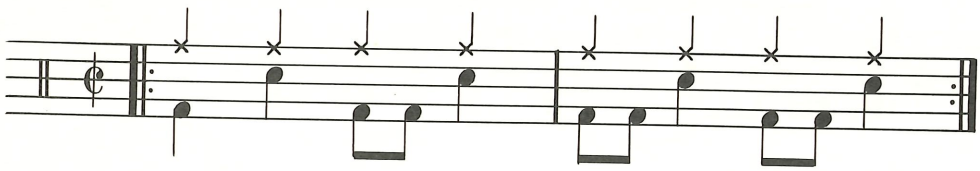


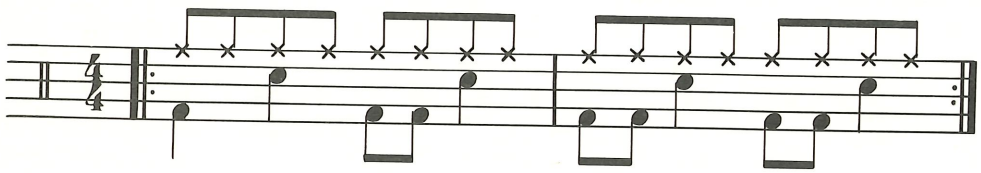


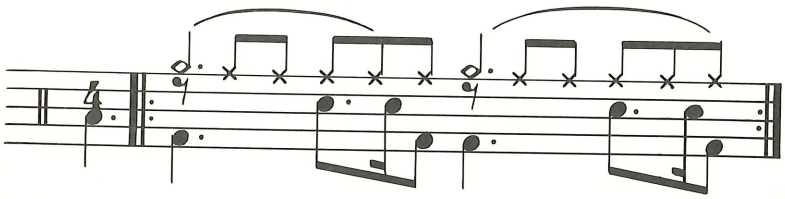
Long And Winding Road / Beatles



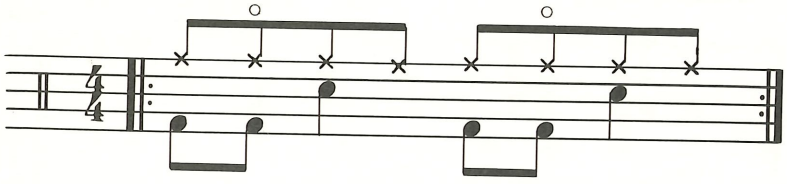
Magical Mystery Tour / Beatles



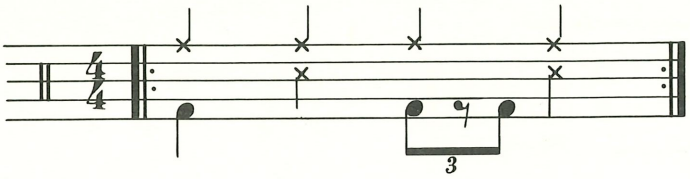




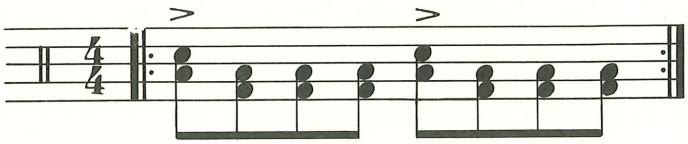
Mean Mr. Mustard

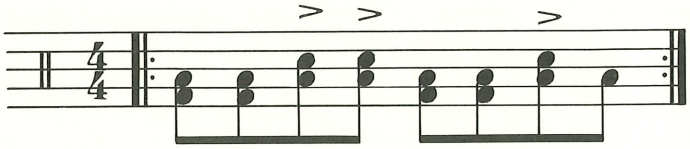


Michelle / Beatles

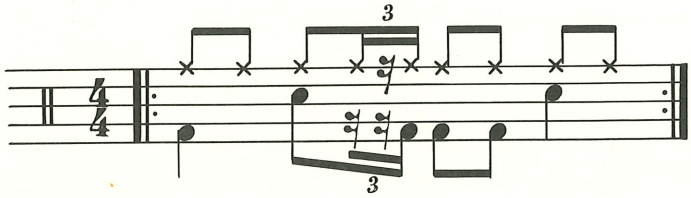


Money / Beatles

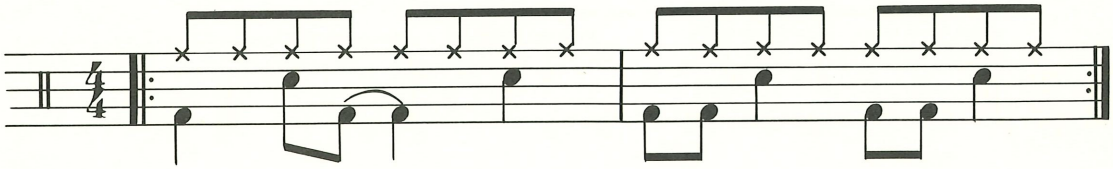




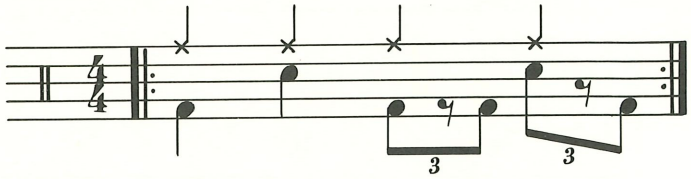
Mother / John Lennon



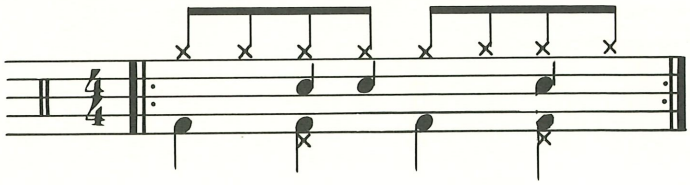
Paperback Writer / Beatles



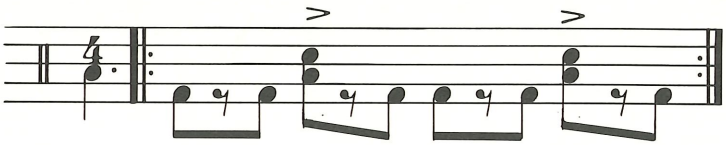
Penny Lane / Beatles



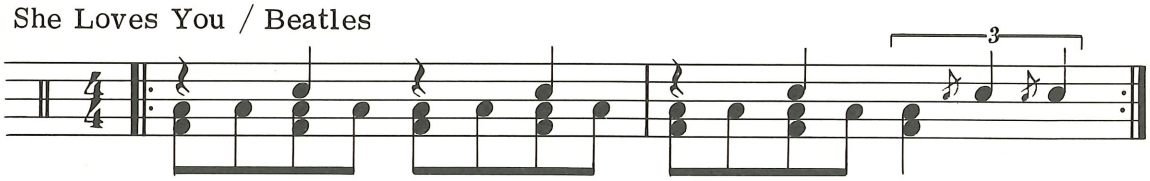
Please, Please Me / Beatles



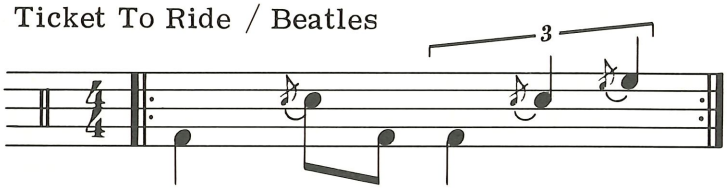
Revolution / Beatles



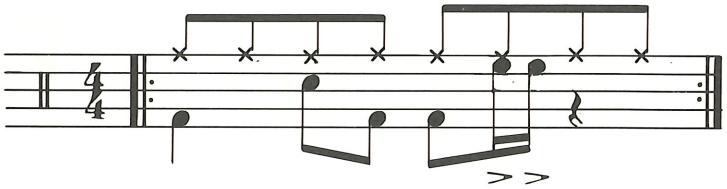
She Loves You / Beatles



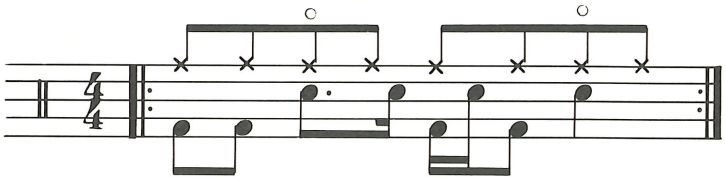
Ticket To Ride / Beatles



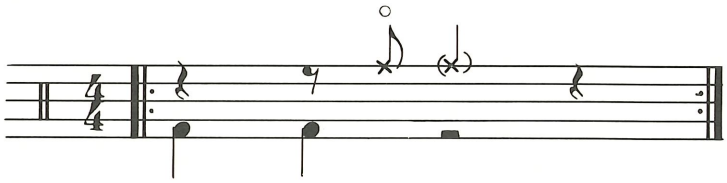
Tomorrow Never Knows / Beatles



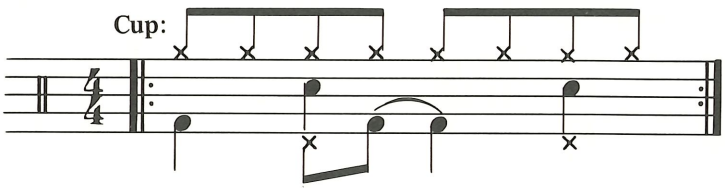
Well Well Well / John Lennon

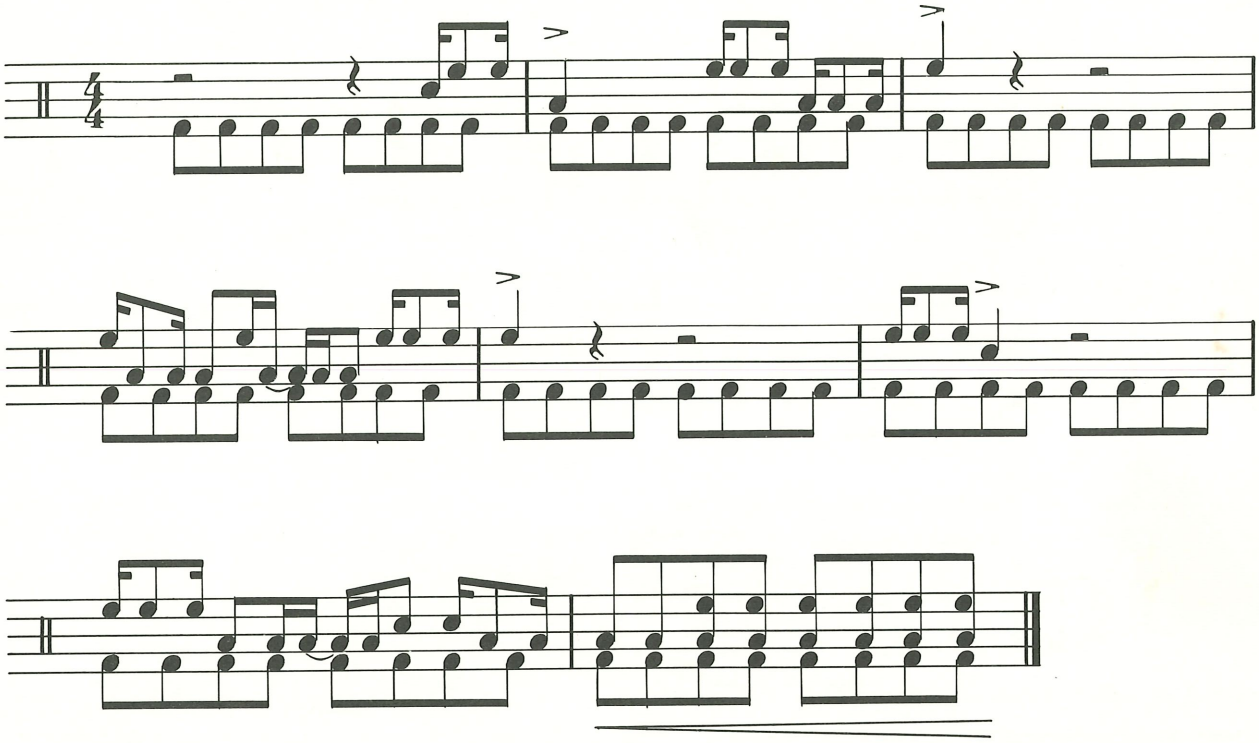


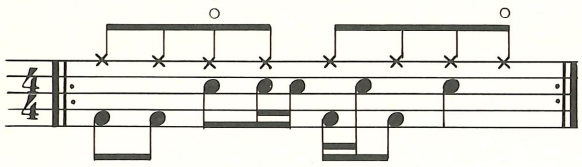
While My Guitar Gently Weeps / Beatles



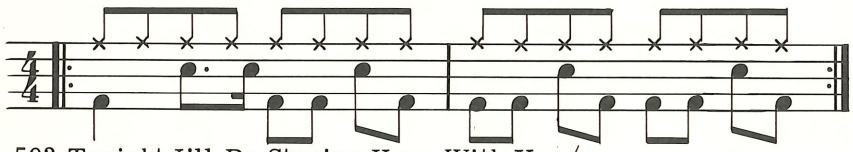
You Never Give Me Your Money / Beatles



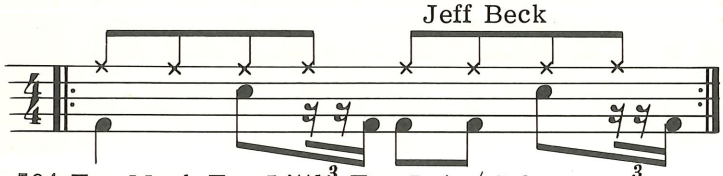
Drum Solo from "The End" (From the "Abbey Road" Album) / Beatles

591 Time Was / Canned Heat



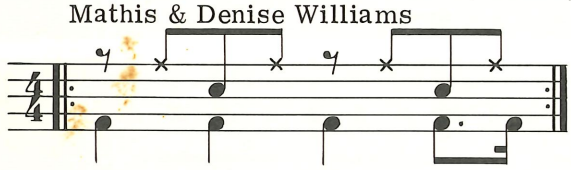
592 To Love Somebody / Bee Gees



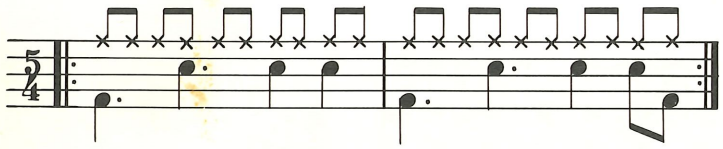
593 Tonight I'll Be Staying Here With You/ Jeff Beck

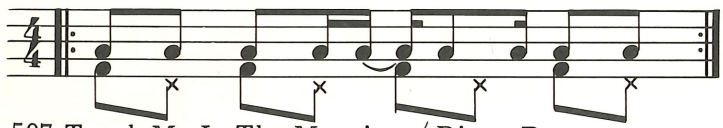
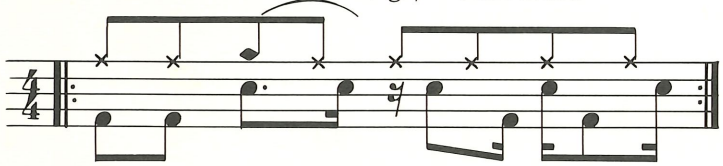


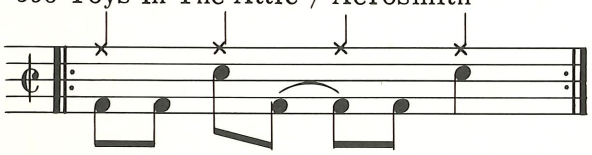
594 Too Much Too Little Too Late/ Johnny Mathis & Denise Williams



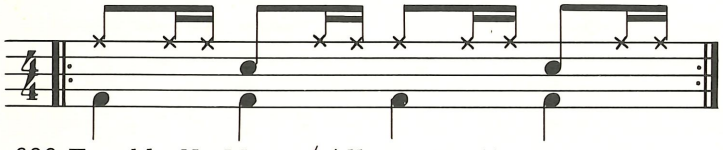
595 Touch And Go / Cars



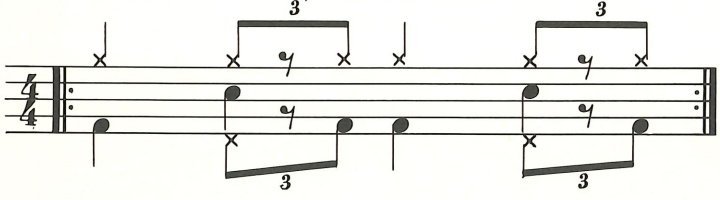
596 Touch Me / The Doors

597 Touch Me In The Morning / Diana Ross

598 Toys In The Attic / Aerosmith



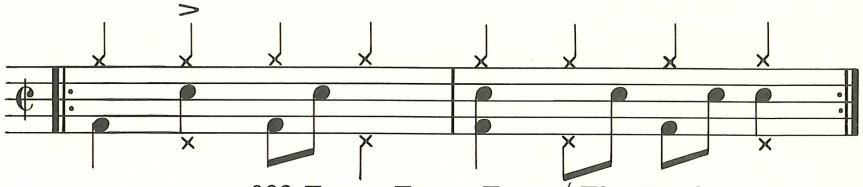
599 Tragedy / Bee Gees



600 Trouble No More / Allman Brothers

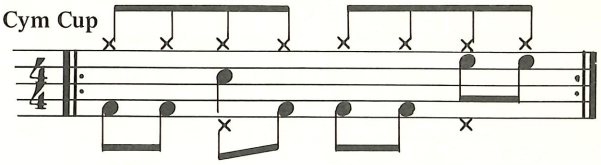


601 Turn On Your Love Light / Grateful Dead

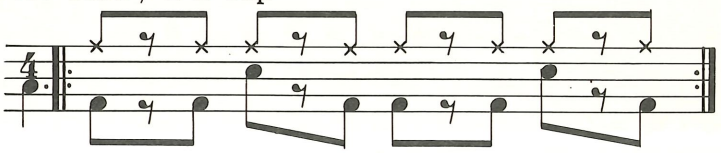


602 Turn, Turn, Turn / The Byrds

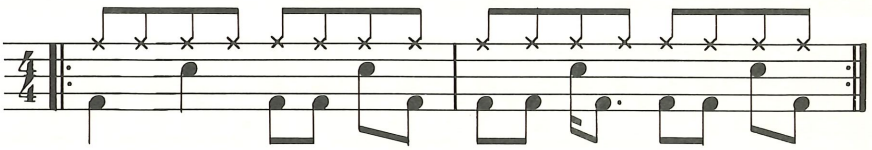
Cym Cup



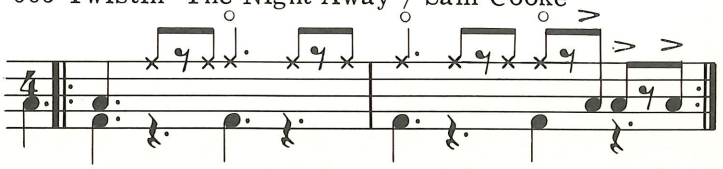
603 Tush / Z Z Top



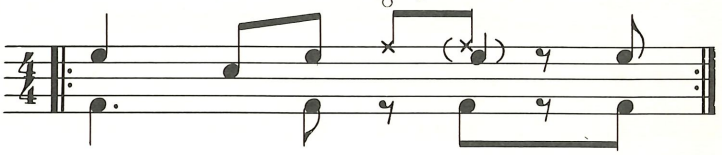
604 Twenty Five Miles / Edwin Starr



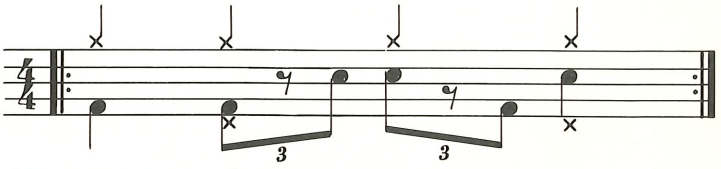
605 Twistin' The Night Away / Sam Cooke



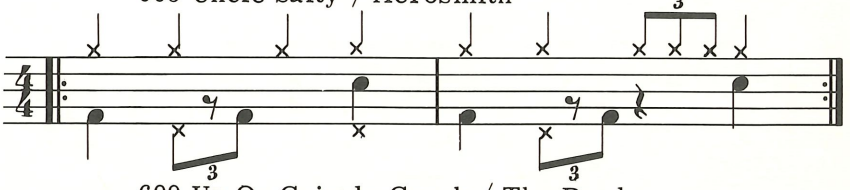
606 Two Heads / Jefferson Airplane



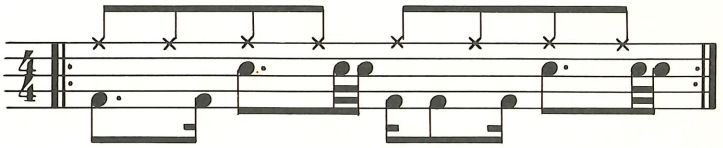
607 Uncle Salty / Aerosmith



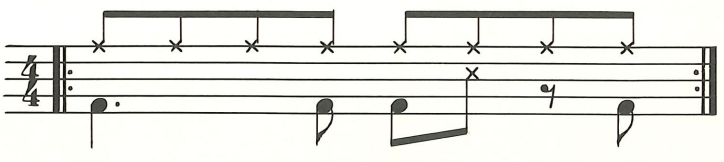
608 Uncle Salty / Aerosmith



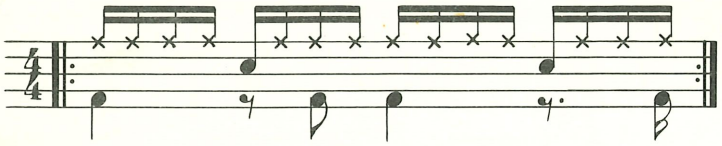
609 Up On Cripple Creek / The Band



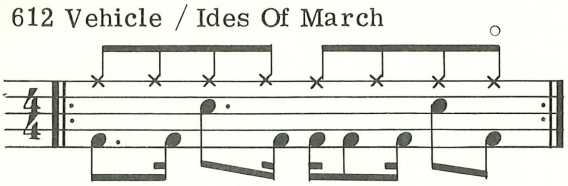
610 Up On The Roof / James Tayler



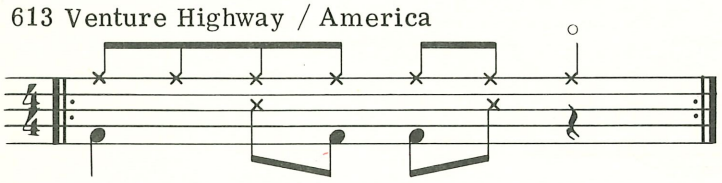
611 Upside Down / Diana Ross



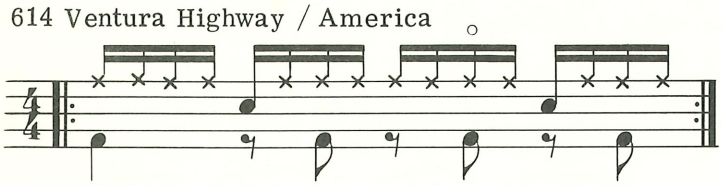
612 Vehicle / Ides Of March



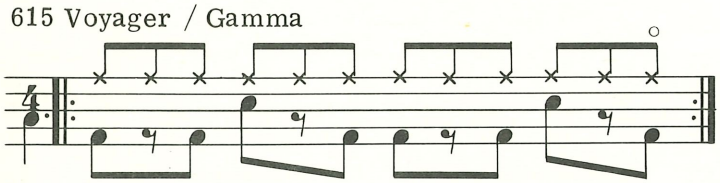
613 Venture Highway / America

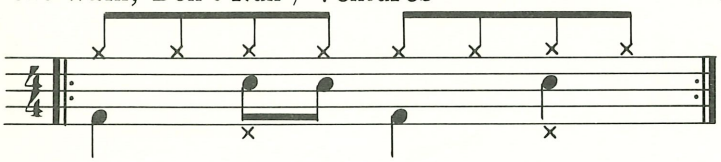


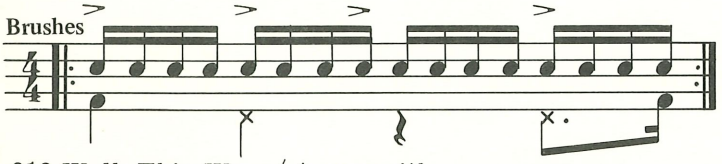
614 Ventura Highway / America

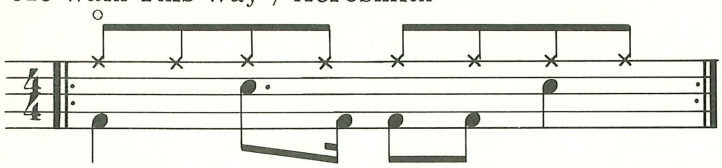


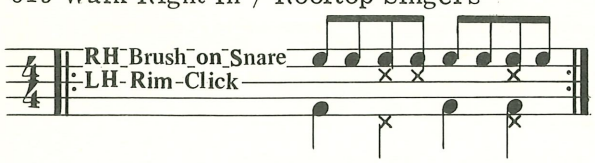
615 Voyager / Gamma



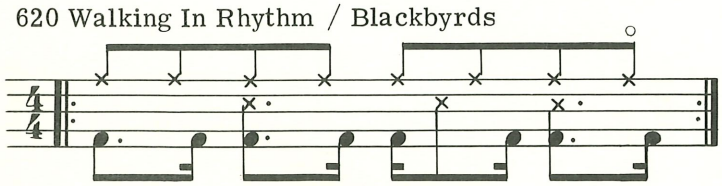
616 Walk, Don't Run / Ventures

617 Walk On The Wild Side / Lou Reed



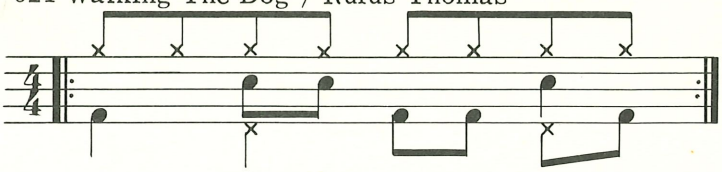
618 Walk This Way / Aerosmith

619 Walk Right In / Rooftop Singers



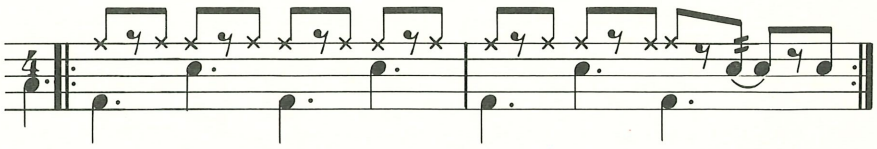
620 Walking In Rhythm / Blackbyrds



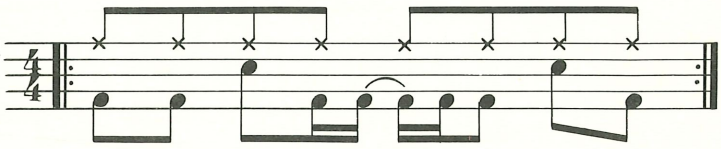
621 Walking The Dog / Rufus Thomas



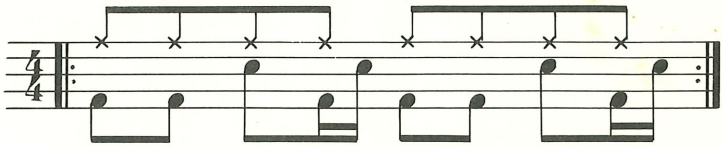
622 The Wanderer / Dion

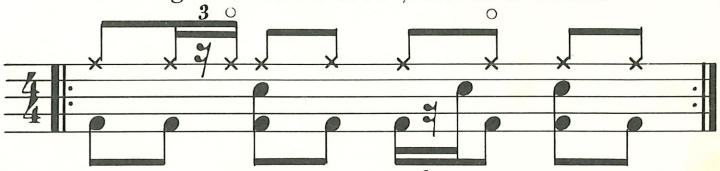


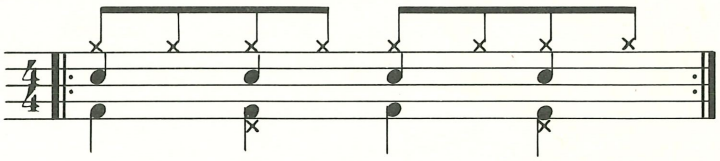
623 Want-Ads / Honeycomb



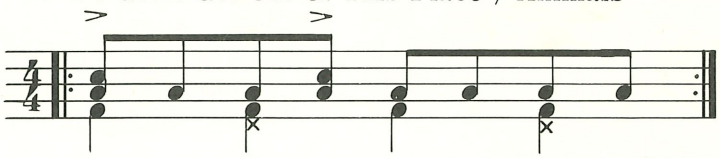
624 Watch Her Ride / Jefferson Airplane

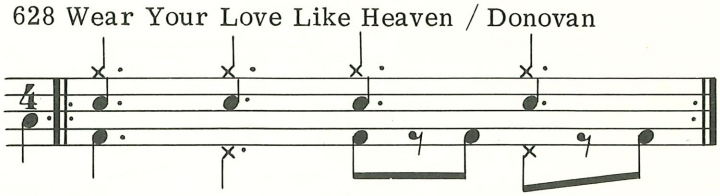


625 Watching The Detectives / Elvis Costelle

626 We Gotta Get Out Of This Place / Animals

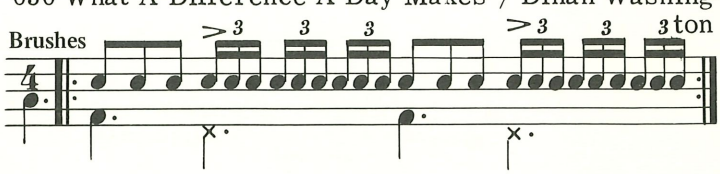


627 We Gotta Get Out Of This Place / Animals

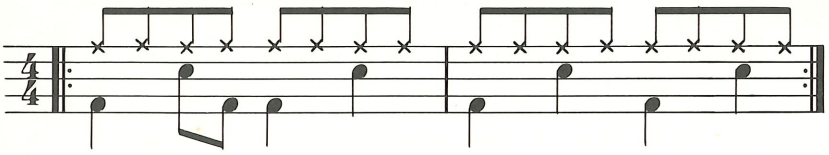


628 Wear Your Love Like Heaven / Donovan

629 We're An American Band / Grand Funk

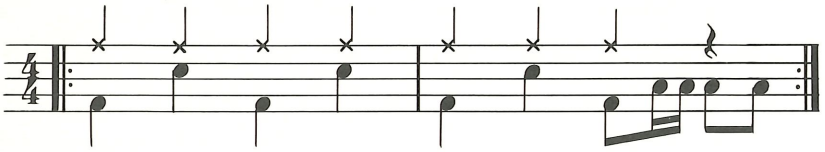
630 What A Difference A Day Makes / Dinah Washington



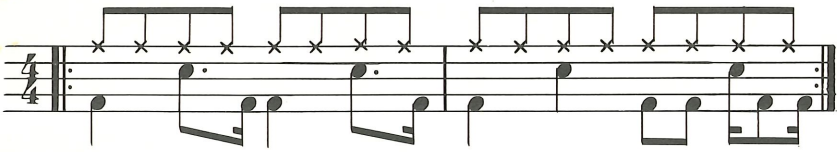
631 What A Fool Believes / Doobie Brothers



632 What Kind Of Fool / Tams

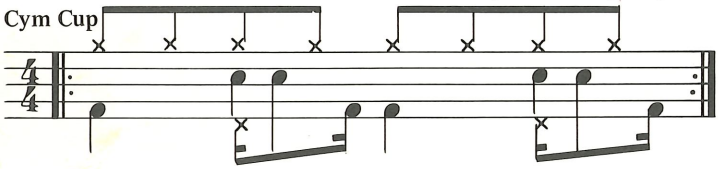


633 What You Gonna Do When She Says Goodbye? /Pablo Cruise

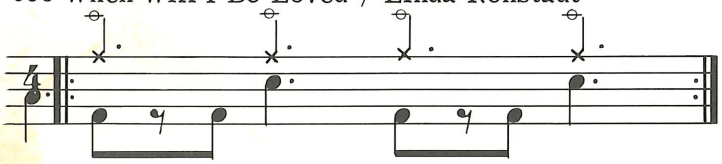


634 What You Gonna Do When She Says Goodbye? /Pablo Cruise

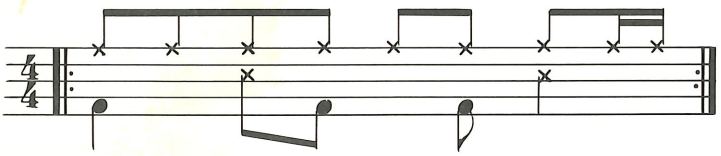
Cym Cup



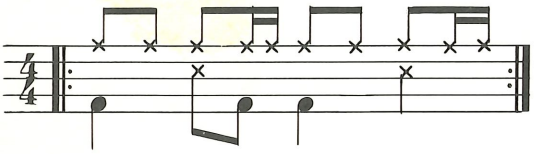
635 When Will I Be Loved / Linda Ronstadt



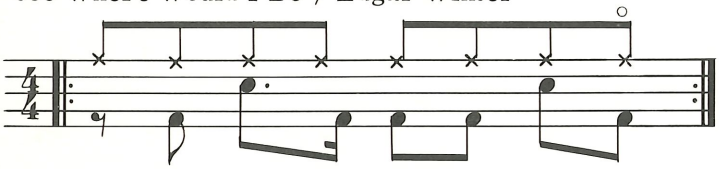
636 Where Is The Love? /Roberta Flack & Donny Hathaway



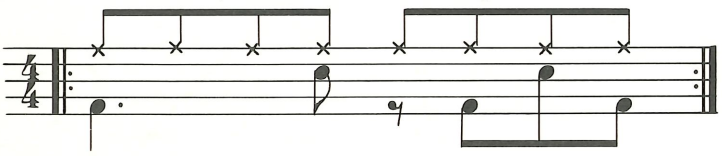
637 Where Is The Love? /Roberta Flack & Donny Hathaway

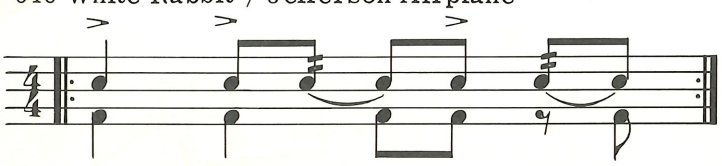


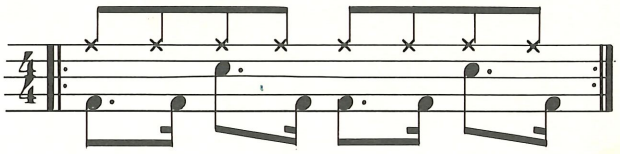
638 Where Would I Be / Edgar Winter



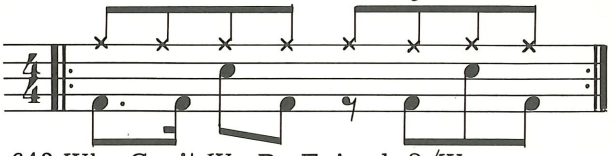
639 White Bird / Its A Beautiful Day



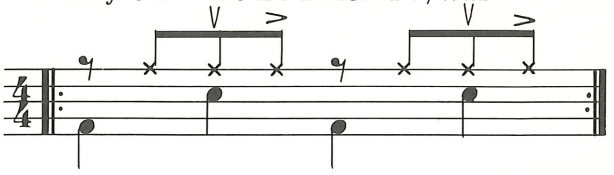
640 White Rabbit / Jefferson Airplane

641 Will It Go Round In Circles / Billy Preston



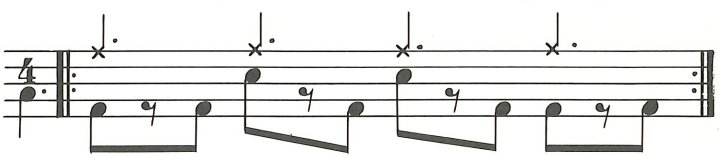
642 Without Love / Doobie Brothers



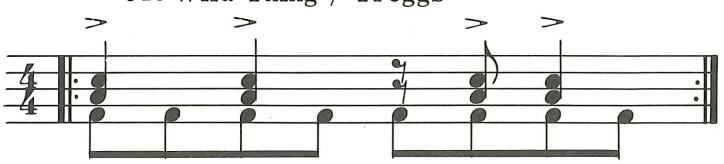
643 Why Can't We Be Friends? /War



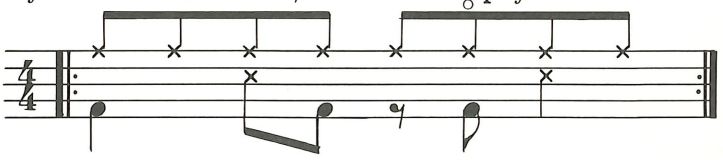
644 Why Didn't Rosemary /Deep Purple



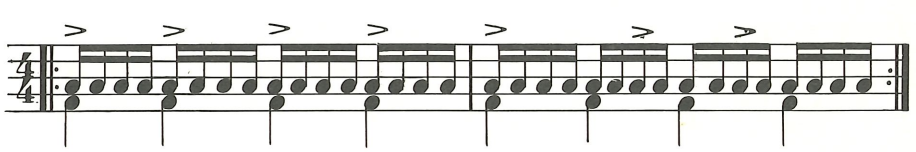
645 Wild Thing / Troggs



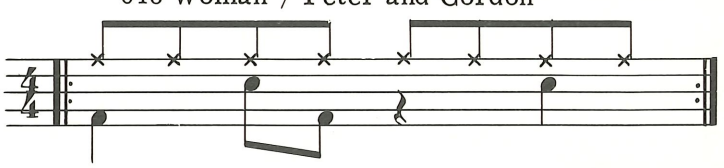
646 Wildfire / Michael Murphy



647 Wipe Out / Surfaris

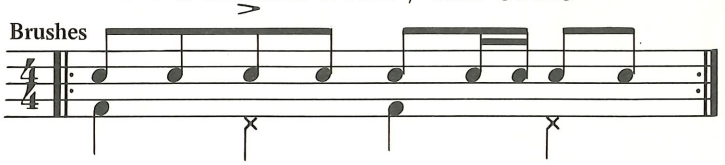


648 Woman / Peter and Gordon

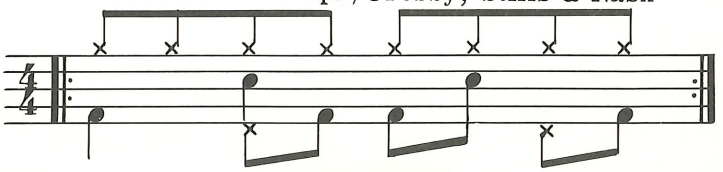


649 Wonderful World / Sam Cooke

Brushes



650 Wooden Ships /Crosby, Stills & Nash

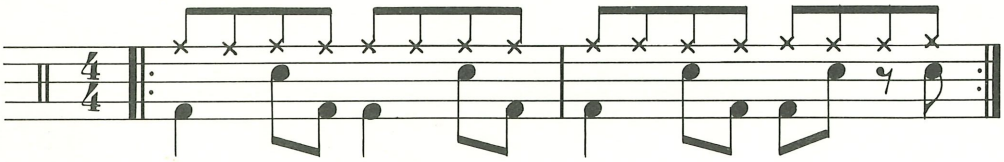


PROFILE:CHARLIE WATTS

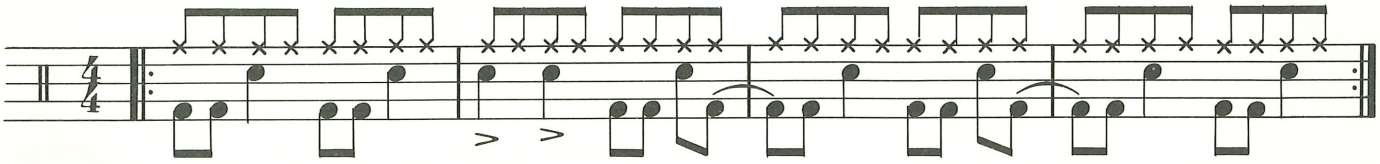
With the Who as the only possible rivals, the Rolling Stones stand alone as the perennial veterans of rock. While other groups eventually break up becuase of personality or musical conflicts, the Stones keep going strong, year after year. While styles come and go, the Stones' success seems to be based in their unwavering dedication to the sound that is their trademark: basic and unpretentious rock and roll. In the studio, the mix is purposely sparse, and sophisticated recording gimmicks are disdained. The resultant sound, sometimes raw and sensual, have been captivating hard core rock fans for years.

From the very beginning, Charlie Watts has been laying down the beat for the Stones, and a more appropriate drummer would be hard to imagine. Essentially, rock and roll is predicated on basic rhythms, and Charlie Watts comes across as being quite comfortable in providing these rhythms, in their unembellished and fundamental form. In music, as in other art forms, the temptation to excess is quite powerful, and simplicity can be a challenge. Charlie Watts rises to the challenge, and as we can see in these transcriptions, shows us what rock drumming is essentially all about: laying it down.

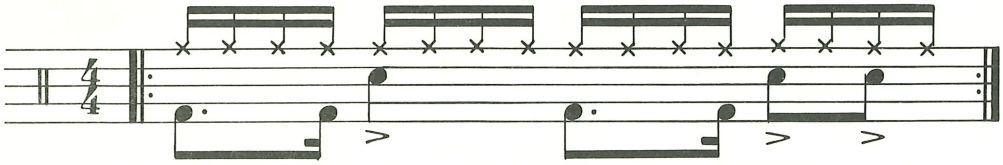
Beast of Burden / Rolling Stones



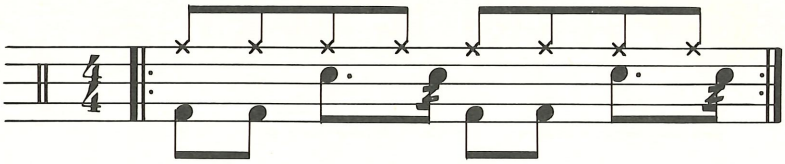
Bitch / Rolling Stones



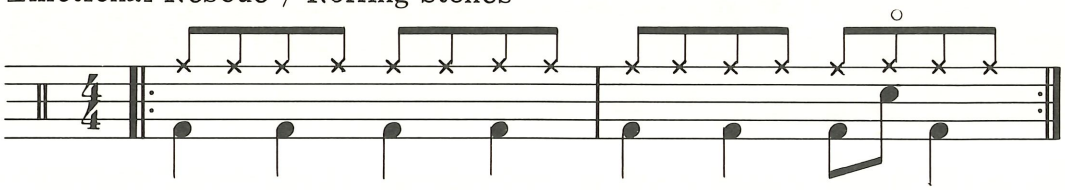
Can't You Hear Me Knocking / Rolling Stones

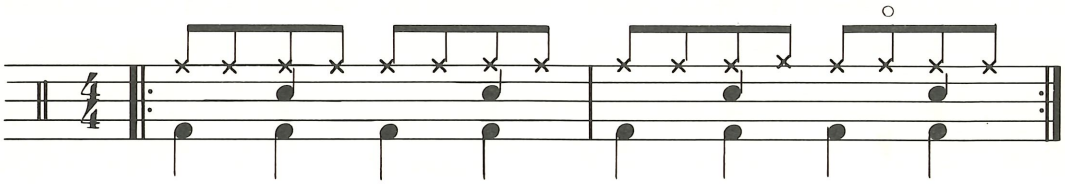


Child of the Moon / Rolling Stones

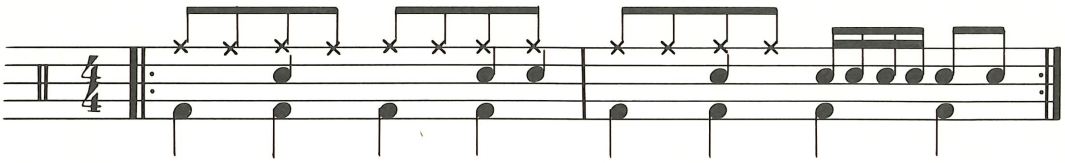


Emotional Rescue / Rolling Stones

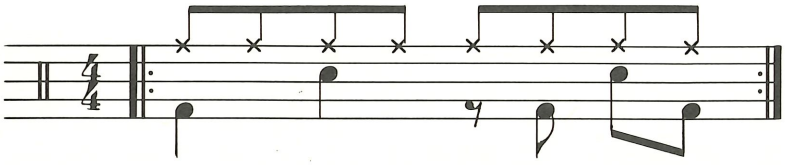


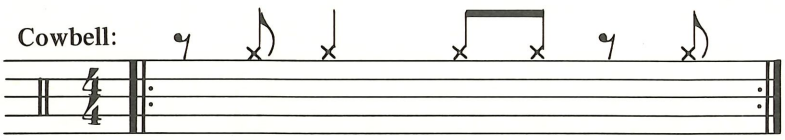


Get Off My Cloud / Rolling Stones

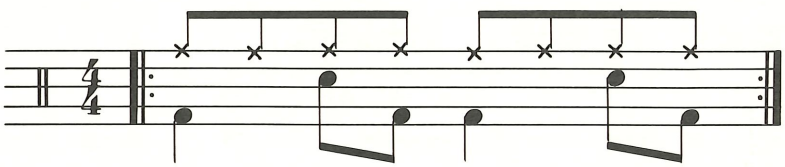


Honky Tonk Woman / Rolling Stones

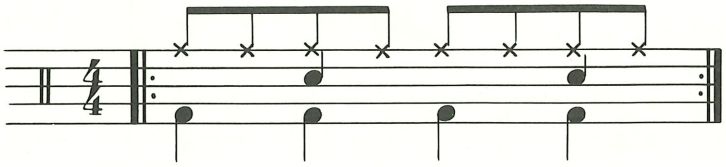




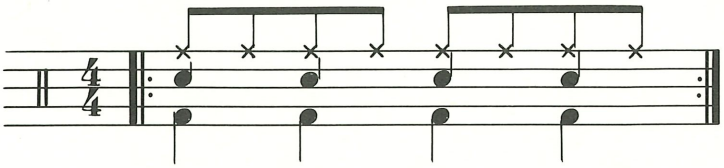
Jumpin' Jack Flash / Rolling Stones



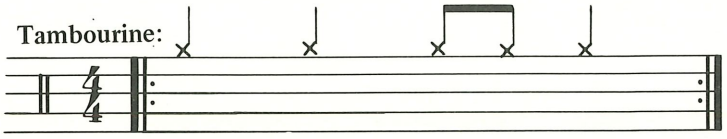
Miss You / Rolling Stones



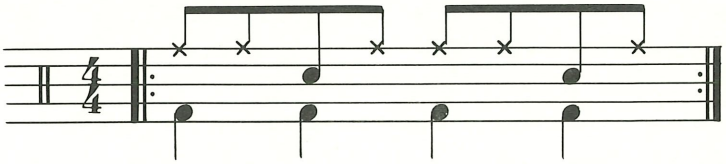
Satisfaction / Rolling Stones



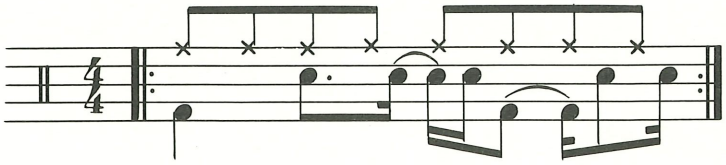
Tambourine:



She's So Cold / Rolling Stones



You Can't Always Get What You Want / Rolling Stones



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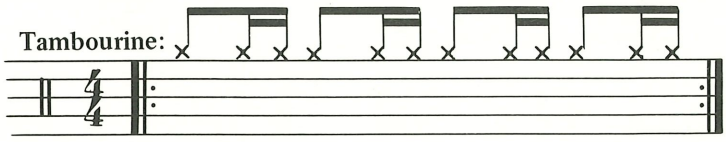
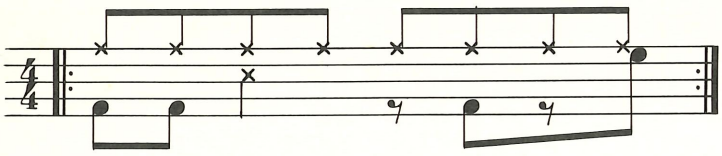
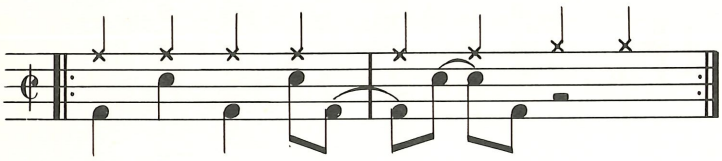


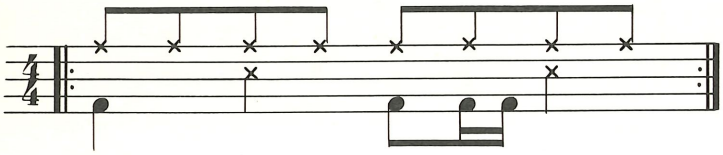
651 Words/The Monkees



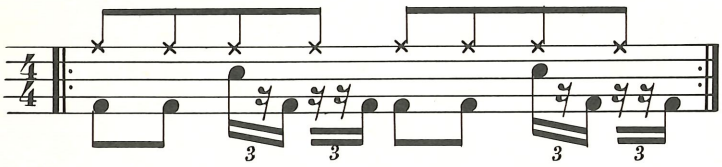
652 Working In The Coal Mine/Lee Dorsey



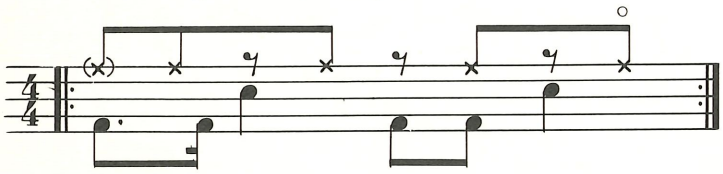
653 The World Is A Ghetto/War



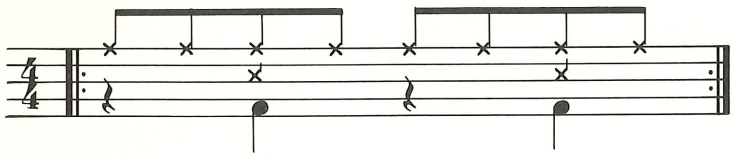
654 Yes We Can, Can/Pointer Sisters



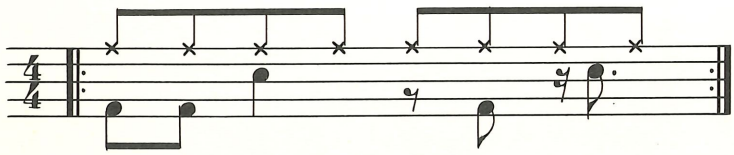
655 You Belong To Me/Carly Simon



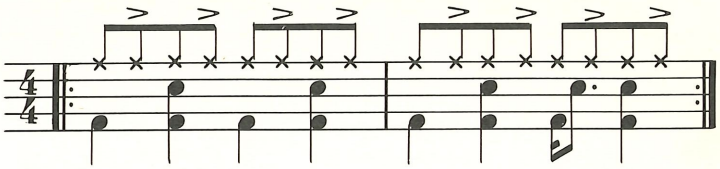
656 You Can Get It If You Really Want/Jimmy Cliff



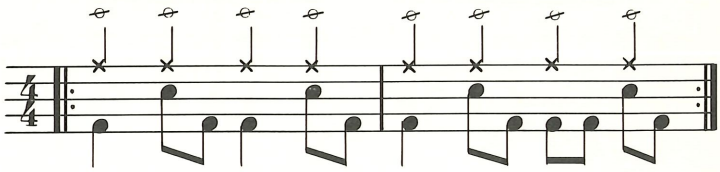
657 You Know What I Mean/Jeff Beck



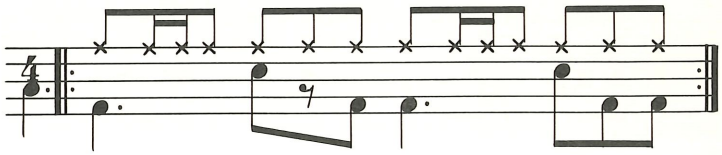
658 You Make Me Feel Like Dancing/Leo Sayer



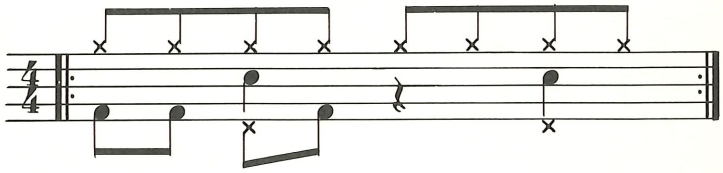
659 You May Be Right/Billy Joel



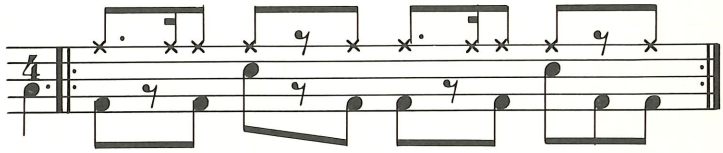
660 You Really Got A Hold On Me/Smokey Robinson and the Miracles



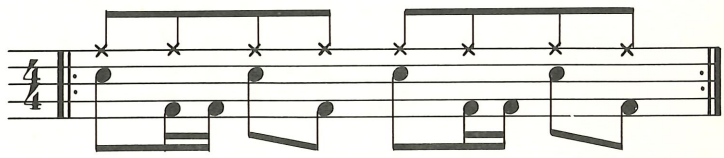
661 You Really Got Me/The Kinks



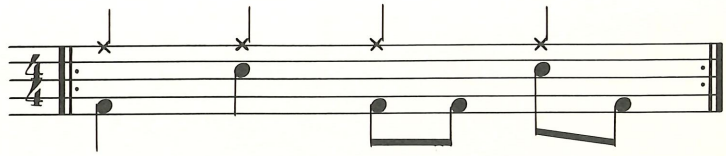
662 You Shook Me/Jeff Beck



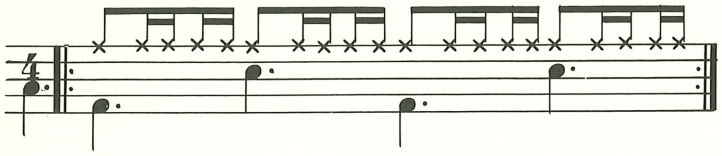
663 You Showed Me/The Turtles



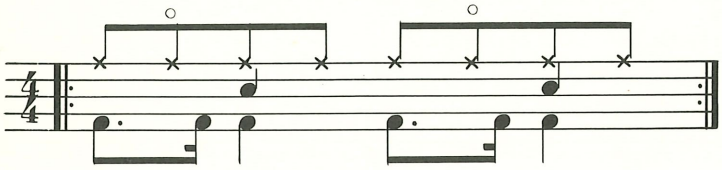
664 You Wear It Well/Rod Stewart



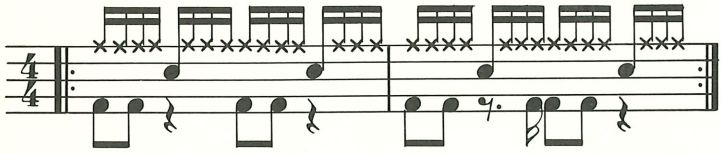
665 You'll Lose A Good Thing/Barbara Lynn



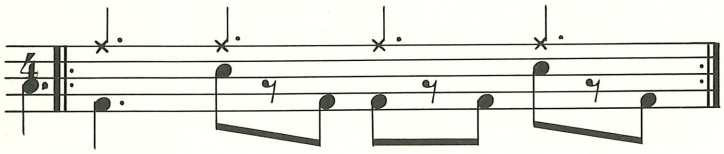
666 Young Americans/David Bowie



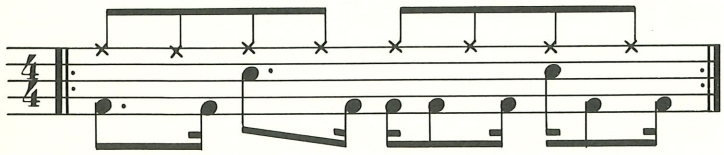
667 Your Love Is Lifting Me/Rita Coolidge



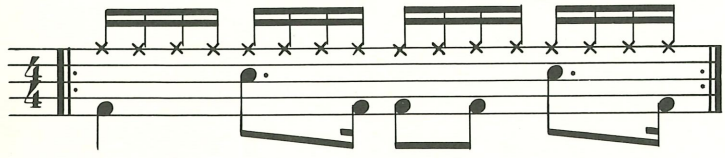
668 Your Momma Don't Dance And Your Daddy Don't Rock n' Roll/Loggins & Messina



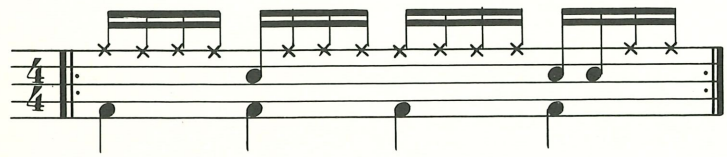
669 Your Song/Elton John

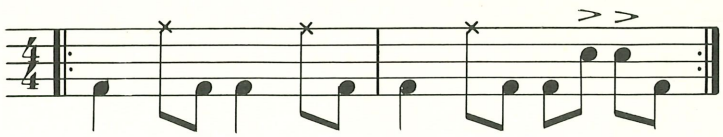


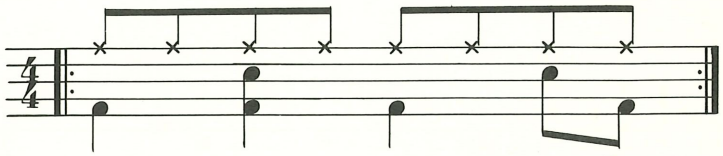
670 You're Having My Baby/Paul Anka



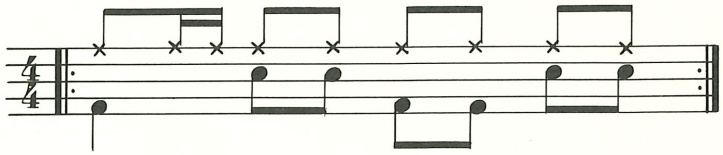
671 You're All Talk/Cheap Trick



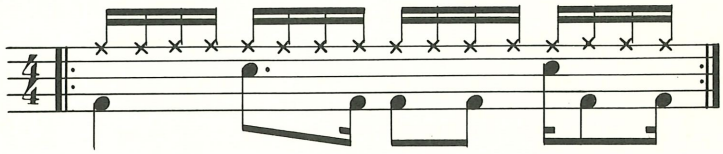
672 You're Just Too Good To Be True/Frankie Valli

673 You're No Good/Linda Ronstadt



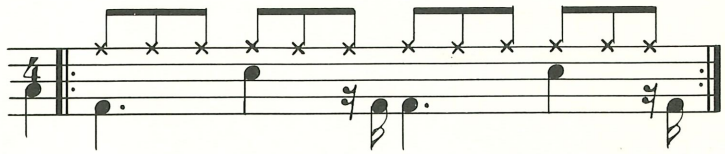
674 You're Only Lonely/J.D. Souther



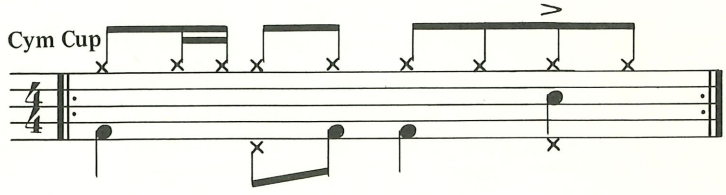
675 You're The Biggest Part Of Me/Ambrosia



676 You've Got To Hide Your Love Away/The Silkie



677 You've Got Your Troubles/The Fortunes



NOTABLE DRUM SOLOS

DRUMMER	SONG	ALBUM	LABEL
Ginger Baker (Cream)	Toad	Fresh Cream	RSO RS-1-3009
John Bonham (Led Zeppelin)	Moby Dick	Led Zeppelin II	Atlantic SD 19127
Phil Collins Chester Thompson (Genesis)	Los Endos	Seconds Out	Atlantic SD 2-9002
Adolpho DeLaParra (Canned Heat)	Fried Hockey Boogie	Canned Heat Cookbook	Liberty LST-11000
Phil Ehart (Kansas)	Song For America	Song For America	Kirshner (CBS) PL 33385
Graham Lear (Santana)	Head, Hands and Feet	Moonflower	Columbia C2 34914
Mitch Mitchell (Jimi Hendrix)	Voodoo Chile	Electric Ladyland	Reprise 2RS 6307
Keith Moon	The Kids Are Alright	Two Sides of the Moon	MCA-2136
Carl Palmer (Emerson, Lake, and Palmer)	Tank	Emerson, Lake, and Palmer	Atlantic SD 19120 (also SD2-7000)
Carl Palmer	Toccata	Welcome Back My Friends To The Show That Never Ends	Manticore MC 3-200
Ringo Starr (Beatles)	The End (see page 75)	Abbey Road	Capitol SO-383

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